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ABSTRACT

Intended for teachers and supervisors, this guide offers a working knowledge of current approaches to the direct application of the computer to the classroom. The guide demonstrates the many ways in which English departments can use microcomputers to assist teachers in teaching middle school English critical thinking skills topics. The guide is divided into 77 topics (such as analogies, genre, dictionary skills, report writing, and sequencing details). The lesson plans for each topic not only support and enrich the teaching of the content of the curriculum but also encourage and improve student investigation. Provided in the guide are specially designed modules to train students for standardized writing and reading tests. Appendixes list: the Apple Picture Disks, the MS DOS Picture Disks, and a Glossary of Selected Critical Thinking Terms. Software Duplication Guidelines, Copying Public Domain Diskettes for MS DOS and the Apple II, tips on caring for your diskettes and sources to contact for more help are also attached. (MG)

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Infusing
Critical Thinking Skills
into the
Middle School English Classroom

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Infusing Critical Thinking Skills into the Middle School English Classroom

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Introduction

The rapid establishment of the computer as a routine instrument of instruction and its successful integration within curricula inspires educators to continue to explore its potential and expand its applications.

The purpose of this guide is to offer teachers and supervisors a working knowledge of current approaches to the direct application of the computer to the classroom, from which we can count on them to constantly devise new ideas for its use. Since computer-centered instruction rests upon a dynamic, evolving technology, only flexible and contemporary methods and materials will lead to fulfillment of its possibilities for the benefit of our children. We encourage our colleagues to experiment freely from the base of this guide's lesson plans and suggestions, and to work in concert with us to assure the computer's continued use as an efficient classroom tool.

I invite you to write to me directly with any comments or suggestions.

Irwin Kaufman

Irwin Kaufman, Chief Information Officer
New York City Board of Education

Foreword

The use of computers in classrooms to support and extend instruction is a topic which is being discussed in major educational forums across the country. Until a few years ago, computer use in schools was the exclusive domain of mathematics departments. Now, however, other content area departments have found ways to use computers to enhance the teaching of their subjects.

This guide demonstrates the many ways in which English departments can use microcomputers to assist teachers in teaching middle school English Critical Thinking Skills topics. Computers can be used to enhance the learning process by assisting students in exploring concepts, recording and categorizing data and formulating conclusions. We are confident that this new technology will extend student learning in ways not possible before.

We hope that the suggestions and materials included in this guide will demonstrate and support the range of uses of the computer in English classes.

Pearl M. Warner

Pearl M. Warner, Executive Director (Acting)
Division of Curriculum and Instruction

Acknowledgments

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Notes on the Use of This Guide

Infusing Critical Thinking Skills into the Middle School English Classroom is designed to serve as a resource guide primarily for teachers of English, but teachers of Social Studies and Computer Literacy will also find in it many applications to their subjects. The lesson plans contained herein will not only support and enrich the teaching of the content of the curriculum, but will also encourage and improve student investigation. Specially-designed modules are provided to train students for standardized writing and reading tests.

Each of the topics represents an approach to the use of the word processor to enhance classroom instruction. By using the function keys, students will be able to write, edit and make desired changes quickly and easily, with a minimum of frustration.

Teachers who are not familiar with the various word processing programs available, are referred to the following publications of the Division of Computer Information Services: A Guide to the Use of Tool Software for the Commodore Computer; Apple Tool Software Including Public Domain; and MS DOS Tool Software Including Public Domain, and to their local Technical Assistance Center.

Four disks (two Apple and two MS DOS), which contain the pictures referred to in the lessons, accompany this book. Instructions on the use of these disks may be found in the Appendix.

Preface: Computers — Teaching Tool

Computers were obviously not in mind when antislavery preacher Henry Ward Beecher offered this defense of technology over a hundred years ago:

> "A tool is but an extension of a man's hand, and
> a machine is but a complex tool..."

We may nevertheless find in it encouragement in considering their applicability to teaching and learning. Teachers already seasoned in computer-based instruction understand its power in raising instructional effectiveness, and are free of unwarranted concern about bypassing human reason and the loss of affective considerations. Others, at the threshold of engaging this seemingly robotic methodology, may confidently expect that even these complex machines are simply extended tools of instruction. They are fully controlled by the instructor's hands as readily as the conventional ones - chalk, textbooks and the like.

Teachers may anticipate at least the following advantages to incorporating the computer into their regular instructional program:

- students may study individually, and yet together, on synchronized exercises
- each student is required to focus attention narrowly; the graphic, repeatable presentations and explanations may ensure a clearer understanding of the lesson's topic
- it allows a greater immediacy of active, individual response for a greater number of students
- it gives students immediate feedback to their responses
- students may work at their own pace rather than at the pace of an imaginary class median
- it makes possible a more extended contact with the subject matter, as an individual or as part of a small group
- it affords absentees a certain and convenient way to catch up on missed studies
- it opens up to teachers strategies to make more efficient use of class time than some traditional question-and-answer lessons
- students' responses are treated in a nonjudgemental way, which may make learning more comfortable for some students; it never gets tired of a demand for countless repetitions of the same instruction
- it may free the teacher of not just routine instructional tasks but also tiresome chores of keeping records of student needs and progress
- an additional varied approach to presentation and drill is made available

- it holds an intrinsic motivational quality that may increase student interest, concentration and retention

Experienced teachers will quickly recognize that these established advantages are thoroughly consistent with sound teaching practices and, skillfully applied, provide considerable support for their efforts to provide students with optimally effective and interesting instruction.

We are confident that the enclosed software will make teaching and learning a little more rewarding and enjoyable for you and your students.

Classroom Management Procedures

Thirty-six students working independently at 16 or more computer stations can easily lead to an almost chaotic confusion during a computer lab period, particularly if finding and distributing each student's working diskette takes too much time at the start. In addition, your ability to retrieve the performance information the program will record for each student depends upon carefully organizing the distribution and collection of the diskettes from the start. For these reasons, and a host of others, it is a good idea to think of classroom management procedures long before the computer lab period actually takes place, and to structure both the computer period and the computer room in ways that will make the period run smoothly and effectively.

In an ideal world each of your students would be able to work independently at a computer workstation, and that situation may exist in some classrooms at some times during the year. But most classes consist of 30 or more students and most computer labs of 16 or fewer workstations; the large number of workstations and the larger number of students require careful record keeping and classroom management. Students must work in a highly structured environment in the lab or they will accomplish much less than you expect them to.

The following outline of suggested procedures will help you create a structured computer lab; after a few periods in the lab you may want to modify the procedures to better suit your own needs.

I. Before the computer lab period.

1. If you are not familiar with the computers in your school, or not entirely comfortable with them, spend some time working with them on your own before you guide your students in using them. Your uncertainty or uneasiness about computers may leave you at a loss at some point in your lesson or be transmitted to those of your students who also feel intimidated by the machine. In either case it will have a negative effect on your lesson.

2. Preview the software you intend to use thoroughly. Learn what it does and how it works. Find out what background information your students will need to run the program --for example, what vocabulary they will have to know. Once 16 groups of students start working and, presumably, asking questions, it will be impossible to decipher anything about the program that you, and they, may find confusing.

3. Number each workstation in the computer lab clearly, so that you and the students can see the numbers easily.

4. The copyright of the enclosed diskettes belongs exclusively to the New York City Board of Education. Any New York City public school employee may make an unlimited number of these diskettes for use in the New York City Public Schools, either in day or evening sessions, without obtaining further permission. Use the DOS diskcopy command to create one set of operating diskettes of the program you plan to use for each student in the lab, plus some extras in case a few of your copies don't function or are lost. Do this for each class with which you intend to use the program. After you have made as many copies as you need, place the original program diskette in a secure place for future duplication.

   If it isn't possible to copy one student working diskette for each member of the class, you can use one diskette at each workstation. However, the advantages of individual student diskettes outweigh the disadvantages, and by a wide margin. Diskettes are relatively inexpensive, particularly when they are ordered in large quantities, and you will be able to use them year after year, virtually forever, simply be recopying the original program diskette over them whenever a class completes the program. In addition, providing each student with an individual diskette will prevent certain student generated errors from occurring and make classroom management and student evaluation much easier for you. Refer to the section of this booklet entitled "Software Duplication Guidelines" for copying instructions and for information about obtaining diskettes through a Bureau of Supplies contract.

5. Clearly label each diskette to coincide with one of the workstations--i.e., diskette number 14 must always be used at workstation 14. (Of course, any diskette will work at any station, but for classroom management purposes make sure the students follow this rule strictly.)

6. Divide your class into workstation groups of two, three, or four students, as needed. Look over the student combinations carefully before making final assignments. If you don't feel that a particular combination of students will work well together for an extended period of time, don't allow them to form a group. Once a group has been established, it will be necessary for those students to work together through each of the modules in the program, a procedure that can last for weeks.

7. Assign each group a work station number and keep a close record of the names of the group members and their group number. Each group should work at the same workstation through the entire program, and with the same student operating diskette. Each student operating diskette will eventually hold all of the records of only those students who use that diskette.

   If a student uses a different diskette each time he works, the records will be scattered among them all, and it will be difficult to retrieve them; for 30 or more students it would be too time consuming to be feasible.

8. As an extra precaution, label each diskette with the names of the students who will use it.

II. During the computer lab period.

1. At the beginning of the period have the students sit at their assigned workstations, with no exceptions. Then distribute the diskettes according to their corresponding numbers; the student names on the diskettes should also correspond to the students who are at each workstation.

2. At the end of the period collect the diskettes and store them in numerical order to make their distribution at the next period easier.

3. Once you have established workstation groups, assignments, and procedures, resist any temptation to make changes unless the changes will clearly be to your advantage. As in any classroom, the closer you follow established procedures, the more control you will maintain over the period and the more effective the use of the software will be.

Infusing Critical Thinking Skills into Middle School English: A Beginning

You are a middle school teacher of language arts, social studies or computers. Your set of lesson plans and units which target specific aims and performance objectives is complete. Now you are handed this manual and are asked to incorporate a new set of reasoning competencies into your teaching menu. How do you infuse these competencies and objectives into your set curriculum? Why is it beneficial to you as a subject teacher to devote time to these skills when they may have no connection with your content area or student mastery of the subject?

It is our intention that these lesson plans support and enrich your teaching of the content of your subject area. It will not only improve student investigation, but also provide specially-designed modules to be used to train your students for standardized writing and reading tests.

Will this mean extra work for you? In demanding proof and evidence before you formulate your own evaluation or make a decision, you are engaging in a significant critical thinking activity. As a matter of fact, although you teach various content subjects, you have been teaching critical thinking as well when you teach. Look at the performance objectives heading of each topic in this manual. Note how many of the English Language Arts objectives are actually duplicated or restated under the Critical Thinking section. Among the numerous duplications are: compare and contrast, categorize, make inferences, restate and paraphrase, identify and define, isolate relevant details, critique, and draw reasonable conclusions. These are really the same objectives you have had in your subject content area approach and are therefore the same ones you are already teaching.

This book is not a course of study, nor is a teacher expected to teach all of the topics in this manual. Teachers may "pick and choose" from among the various methods and approaches offered. In that sense, the book is a "sampler" of possible teaching techniques. Some topics may take one period to complete; others may require 2-3 class periods. Note that all of the topics covered in this manual are specifically keyed to the required Language Arts Curriculum. Among them are: paragraphing, literary genre study, newspaper skills, critical reading, note taking, research, essay and composition writing, letter writing, dialogue, and communicating.

The meaningful integration of the word processor and picture disk into the teaching of language arts and critical thinking is at the core of the metacognitive approach. Indeed both of these software pieces make it possible for students to control and to comprehend their own language arts investigations. Students are trained to view and to effectively use the word processor as a thought screen, thought assembler, and thought transcriber. Its special functions allow the students to literally "see" what they have written, and to immediately begin to: edit, revise, enhance, categorize, compare, and organize various types of information.

Many of the topics covered in this manual can also be assigned to students as "enrichment investigations" since they are keyed to issues relating to the middle school child. Other topics purposely integrate citizenship and civic concerns as well as overriding social concerns into the curriculum. The manual teaches oral history techniques which effectively train students in interviewing, communicating, editing, paraphrasing, and note-taking. All of these are key communication arts skills as well as building blocks for various print and media professions.

We encourage you to step back and allow the students as much as possible to take charge of their own learning experiences. Select those topics which are relevant to your set curriculum; give students a chance to explore the investigations suggested in them; facilitate learning skills as well as critical thinking abilities.

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TOPIC 1: Making Comparisons, Notetaking

Aim: How can two dissimilar objects be compared and contrasted?

Performance Objectives: Students will be able to:

English Language Arts	. verbally draw comparisons between two dissimilar English entities . form and record as notes the similarities and differences between two dissimilar objects . compile and organize these notes into a compare and contrast paragraph format
Critical Thinking	. observe and analyze visual/conceptual data . initiate cognitive processing of visual data . integrate visual data with use of concepts . synthesize information . order/categorize differences and similarities

Materials:

- computer lab
- software: Picture Disk
- pictures: Lily, Lilies

Motivation:

Hold up picture of lilies. Ask and then place the following questions on the board:

1. In what ways are students like lilies?
2. In what ways are students not like lilies?

How Students Are Like Lilies   How Students Are Not Like Lilies

Development:

1. Listen to students' initial responses to questions. Ask the students the following question: Which of the two questions is easier to answer? Why? After several students respond, take a class vote on which question is the easier. Star that question on the board.

2. Tell the students to try to answer both questions in as many ways as possible. The computer disk will present an image of lilies for a full minute. Tell the students that they may use that minute to observe and to categorize the similarities and differences between lilies and students. Advise the students that they may jot down notes when the image is on the monitor or after it disappears. Give them time to record, at the top of their data sheets, their initial reactions to this type of activity.

3. Have students insert the picture disk into the disk drive and turn on monitors and computer power. When the menu appears on the screen, instruct the students to select picture called Lily and/or Lilies. Students now have the opportunity to observe and analyze the image and create their lists of comparisons.

4. Allow the students ten to fifteen minutes to take their notes. Give them the option at the end of that period of recalling and reviewing the pictures.

5. At the end of independent notetaking and observing, instruct the students to: remove disks from the machines, and turn off the computer and monitor power switches. Remind the students to put the diskettes into protective covers carefully without touching the recording surface.

6. Discuss the students' findings. Have a student recorder put up a sample finding on the chalkboard.

Summary:

1. In what ways are students like lilies?
2. In what ways are students not like lilies?
3. Which of the similarities would you not have listed initially? Why not?
4. Which of the differences would you not have thought of initially? Why not?
5. Go back to where you recorded your initial responses to this activity. In what ways, if any, have your initial responses changed?

Homework:

Use individual lists to write two paragraphs.

One paragraph's topic would be: How students are not like lilies.
The second paragraph's topic would be: How students are like lilies.

Begin each paragraph with one of the two opening questions, either in question form or restated as a sentence.

Enrichment:

1. Use the word processor, typewriter, or your notebook to recopy your initial lists of similarities and differences. Delete all verbs or the initial beginnings of your comparisons, i.e., delete "students are not like" "students are like." Title your work either, "How students are like lilies" or "How students are not like lilies."

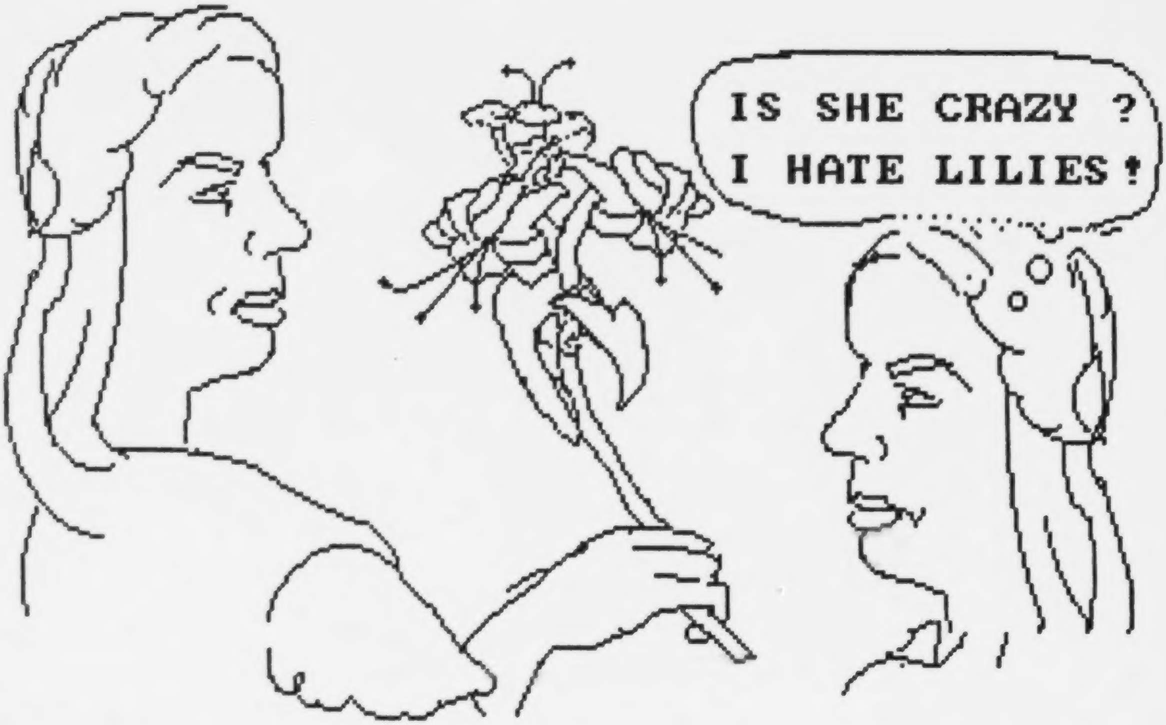
   Place each separate comparison on a separate line. Voilà, a poem!

2. Take two dissimilar objects. Formulate two questions similar to those used in the lesson. Use the following format:

   How _________ is/are like ____________________

   How _________ is/are not like _________________

   Then formulate two lists. Draw a picture to go with each. Share with classmates or save for a Thinkers Festival or Brain Marathon Competition.


IS SHE CRAZY ?
I HATE LILIES!

TOPIC 2: Metaphors, Description Paragraph

Aim: In what different ways may a familiar object be perceived? How many different functions can you come up with for a recognizable object?

Performance Objectives: Students will be able to:

English Language Arts	explicate in discussion and on paper a specific metaphor generate metaphors develop a poem with each line a metaphor write a definition and a description paragraph from notes
Critical Thinking Skills	order, prioritize, and categorize data use visualization imagery to explore a given object from various points of view explore various workable strategies to satisfy a problem construct

Materials:

- computer lab
- word processor
- bagel premise handout sheet
- an actual bagel

Motivation:

Take bagel in hand. Display it to the students. Ask them to pretend the following (read from sheet):

You are a highly educated alien who has been monitoring the earth for some time. Your reading, spelling, math, and speaking skills are on par with those of any college graduate. This is your first actual visit to earth. The U.S. scientist from the Planetary Research Lab at whose home you are staying leaves you a note. The note asks you to go to the grocery store and purchase a bagel. You take the money out of the family change bowl. Then you purchase the bagel and return to the scientist's home. There you find a second note.

Development:

1. Have one student read the note aloud from the handout sheet.

   Dear HEA (highly educated alien),

   I assume you've bought the bagel by now. I know you can read the word "bagel," but you have never experienced the concept. So I challenge you, dear HEA, to observe this item and brainstorm as many visually possible comparisons as you can. Write them in the form: "The bagel is a ______."

2. Instruct students that they are free to generate any potential functions except for the "known" one - a bagel is edible.

3. Encourage students to supply insertions for the blanks in the board statement. Inform the students that the formation of comparisons between two dissimilar items in the format of: "A bagel is a bracelet of topaz" is termed the creation of metaphors in English Language Arts. Explain to students that their extensions of these unlikely comparisons in this format can become prose function paragraphs or poems.

4. To what other objects could a bagel be compared?

   Create a poem with accompanying drawings of each bagel metaphor. You might want to make a bagel-shaped poem.

5. Tell the students to create a new file called Bagel.Met. In this file the students should type: "The bagel is a ________.", with a list of words to insert in the blank. Give students several minutes to come up with a list of words to insert in the blank. Circulate among them to see that the lists are being prepared. After 5 minutes have passed, instruct students to save their lists. Assign one student to record the various responses generated, or record them yourself on the chalkboard.

6. Then have students select one of the metaphors from their own lists or from the list on the chalkboard and enter it on the monitor. Point out that it is now in position to be used as a paragraph opener/paragraph topic. Give the students a chance to expand this metaphor as they describe the various invented bagel functions in more detail by adding possible actions, places and persons who may be involved in its new function. Before the actual writing of the paragraph, the students can use the word processor as a note pad to record ideas under the various actions, places, and persons needed to "flesh" out the paragraph. Instruct students to save the file Bagel.Met for future reference.

Summary:

1. What might be other possible uses or functions for the bagel?
2. Given any possible new function, how might it alter actions, places, and persons involved with bagels?
3. How might a metaphor developed in class be expanded into a complete description or definition paragraph?

   Students read sample definition ("it might be a")/function ("it might be used for a") paragraphs.

Homework:

Use your initial lists to develop two other metaphors into paragraphs (function/definition).

Enrichment:

Students may wish to use Wallace Stevens' "Thirteen Ways of Seeing a Blackbird" as a source for a description/function paragraph. They might use the word processor to generate "Thirteen Ways of Seeing a Lily" by referring to the Lily drawing from lesson one or using another familiar object and exploring its potential functions.

BAGEL PREMISE

You are a highly educated alien who has been monitoring the earth for some time. Your reading, spelling, math, and speaking skills are on par with those of any college graduate. This is your first actual visit to earth. The U.S. scientist from the Planetary Research Lab at whose home you are staying leaves you a note. The note asks you to go to the grocery store and purchase a bagel. You take the money out of the family change bowl. Then you purchase the bagel and return to the scientist's home. There you find a second note.

Dear HEA (highly educated alien),

I assume you've bought the bagel by now. I know you can read the word "bagel," but you have never experienced the concept. So I challenge you, dear HEA to observe this item and brainstorm as many visually possible comparisons as you can. Write them in the form: "The bagel is a ______."

TOPIC 3: Analogies

Aim: How can we discover shared meanings between seemingly unrelated words?

Performance Objectives: Students will be able to:

English Language Arts	. draw analogies which link two unrelated words . express these analogies in sentence form . distinguish between shades of individual word meanings . correctly use quotes in a discussion of word meanings
Critical Thinking Skills	. draw analogies between two unrelated items . distinguish patterns in word meanings

Materials:

- "Reaching Common Ground" worksheet
- computer lab
- word processor

Motivation:

Place the following on the chalkboard:

Reaching Common Ground

Bud Offspring

Ask students: To what extent do these words share any common meaning? As the students suggest connections, note them under the two words on the chalkboard. Direct the students to express the common connections in the following format: "Bud" and "Offspring" share the common ground of dealing with the young or immature. Next have the students work on formulating a sentence which states the common ground between "chair" and "runner." Elicit and write the correct response on the chalkboard: "chair" and "runner" both share the common ground of dealing with legs.

Development:

1. Explain that the formulation and articulation of such similarities between two unrelated items is called drawing/stating analogies.

2. Display and distribute a "Reaching Common Ground" worksheet. Tell students that they will use the word processor to help them find "the common ground" between the items on the sheet in the following way: Read the word pair on the sheet. Enter each member of the word pair on the monitor. Follow your entry with a colon. Then type in your own definition after each word. Do not use the dictionary. Write your own definitions for the words. After you have entered the definition for each of the words, use the cursor to mark off common blocks of meaning. Examine them. Then insert string or common words into a text beginning: "Both share in ____________________ " .

3. Tell students to create a new file called Analogy. Then enter word pairs and follow instructions given in step 2. Tell students that they will be given 10-15 minutes for independent work on the sheet. Circulate among them to check on their progress.

4. After the time period has elapsed, invite students to share the analogies they developed. Put up some sample analogies on the chalkboard. Have

students explain the thinking or imagining (picture making) behind their analogies.

Summary:

1. How are analogies drawn between two unrelated words?
2. What strategies or approaches can be used to draw analogies?
3. How can these analogies be expressed?
4. In what ways does writing down the definition of each word help to clarify the analogies?
5. How do the special features of the word processor help the thinker/writer to formulate analogies?

Homework:

Complete the "Reaching Common Ground" worksheet. For any two of the analogies you draw, explain what strategies or approaches you used in realizing the connection.

Enrichment:

Create your own "Reaching Common Ground" worksheet with at least 15 word pairs. You might wish to use the word processor to facilitate your findings. Supply an answer sheet to go with your sheet.

NOTE TO THE TEACHER:

If desired or possible, a full session could be devoted to playing or exchanging "Reaching Common Ground" games in the lab or in class. Best games could be saved for an end term Brain Marathon Fair/Competition.

REACHING COMMON GROUND

For each of the word pairs which follow find the common ground between the words in this way: 1. Write the definition for each word using your own knowledge and not the dictionary definition. 2. Once you have written the two definitions, circle the areas of common meaning. 3. Finally fill in the analogy sentence: "Both share in:"

Word Pairs:

1. Pen, Printer

Pen ______________________________

Printer ______________________________

Both share in ______________________________

2. Chain, Analogy

Chain ______________________________

Analogy ______________________________

Both share in ______________________________

3. Thinking, Writing

Thinking ______________________________

Writing ______________________________

Both share in ______________________________

4. Digesting, Learning

Digesting ______________________________

Learning ______________________________

Both share in ______________________________

5. Lampshade, Sleeve

Lampshade ______________________________

Sleeve ______________________________

Both share in ______________________________

6. Disk, Transcript

Disk ______________________________

Transcript ______________________________

Both share in ______________________________

REACHING COMMON GROUND

7. Debate, War

Debate ______________________________

War ______________________________

Both share in ______________________________

8. Perfume, Pollutant

Perfume ______________________________

Pollutant ______________________________

Both share in ______________________________

9. Acting, Working

Acting ______________________________

Working ______________________________

Both share in ______________________________

10. Dog, Tree

Dog ______________________________

Tree ______________________________

Both share in ______________________________

11. Shelf, Retire

Shelf ______________________________

Retire ______________________________

Both share in ______________________________

TOPIC 4: Creative Writing — Story Opener

Aim: How can a picture act as a story starter?

Performance Objectives: Students will be able to:

English Language Arts	. use pictorial data to identify or to hypothesize possible characters . assimilate disparate visual data into a coherent story . create a mystery story combining elements in a picture with elements of the classic mystery story
Critical Thinking Skills	. work with visualization imagery . record, perceive, analyze and synthesize visual data . make reasonable inferences from this visual data to be used in the mystery genre story framework

Materials:

- computer lab
- software: Picture Disk
- pictures: Blind, Ants, Al's Toys, Hotel, Custer, Window, Voting, Pizza Shop

Motivation:

Teacher holds up photo/picture (a copy of the picture on the disk.) The following questions are written on the chalkboard as a basis for student discussion:

What is happening in the picture?
What kinds of significant objects/persons are there in the picture?
Why are these objects or persons significant to the picture?

Development:

1. Give the students 3-5 minutes time for the opening discussion. Stress the fact that there is no "single correct" response to any of the questions. Rather there is a "set" of responses which can be reasonably offered.

2. Ask the students to suggest what story elements are contained in the questions. Elicit and record these on the board. Place the name of the story element in parentheses after the question as follows.

   What is happening in the picture? (Plot-action situation conflict)
   What kinds of significant objects/persons are there in the picture? (Characters/figures/setting)
   Why are these objects or persons significant to the picture? (Author's Purpose-Type of Story)

3. Once the potential story elements within the picture are established, tell the students that they will each have an opportunity to use the picture disk to focus on the picture. The picture image will appear on the screen for a full two minutes. During that time the students should concentrate on it. They should begin to think in terms of possible plotlines, characters, and settings. Suggest to the students that they take notes while the image is on the screen. Ask that the students maintain absolute silence while the image is on the screen.

4. Tell students to insert the picture disk into drive "A" and turn on the computer. When the menu appears on the screen, instruct the students to select the image displayed in class. After the image fades, give the students time to record the data they took from the picture. Then have them view the image again to gather further details. One minute's viewing time is sufficient.

5. Have the students share some of the multiple potential plot lines they have contrived. Stress that no "single" plotline is the "right" one.

Summary:

1. What elements in the picture suggested a possible story setting?
2. What persons or objects were to be found within the picture?
3. What kinds of characters or plot devices do these persons or objects suggest?
4. What conflict or plot problem is suggested by the picture?
5. What potential resolutions to this conflict or problem might there be? (sequel)
6. What actions or events might have taken place before the actual events in the picture? (prequel)

Homework:

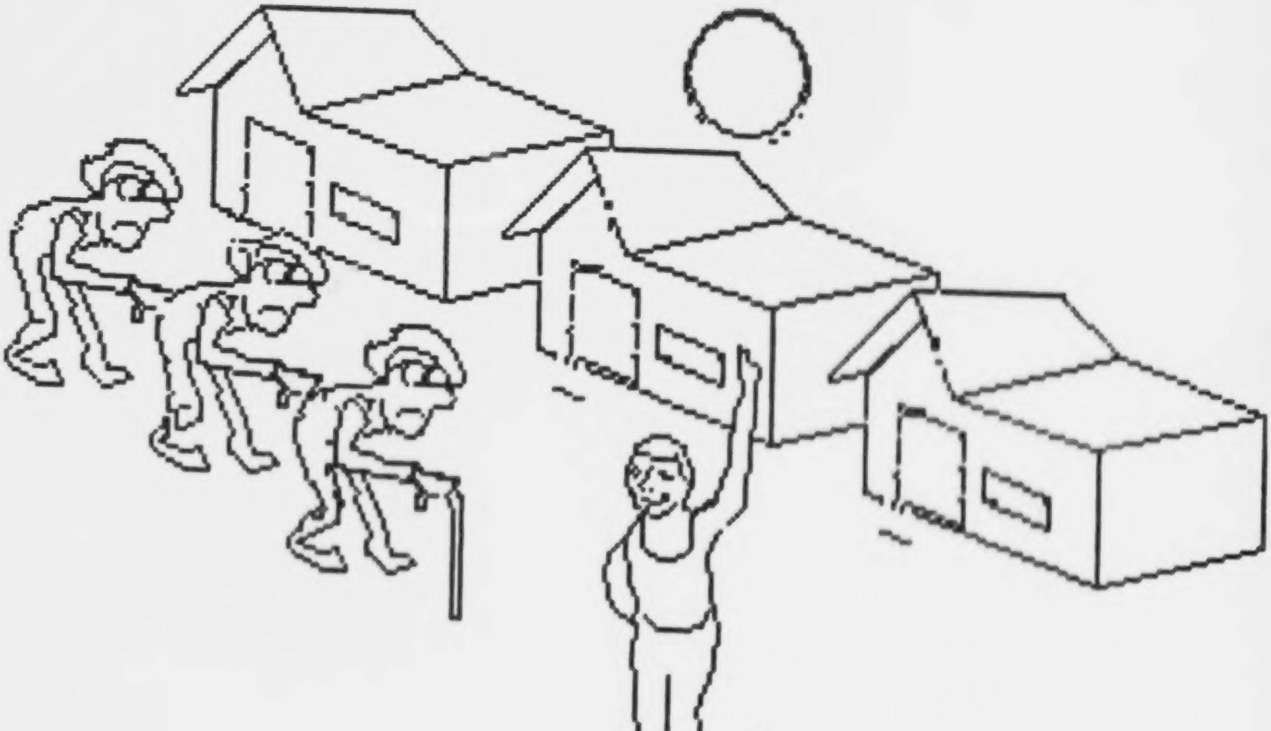
Write a story utilizing class notes plus the visual information in the photocopy of the picture.

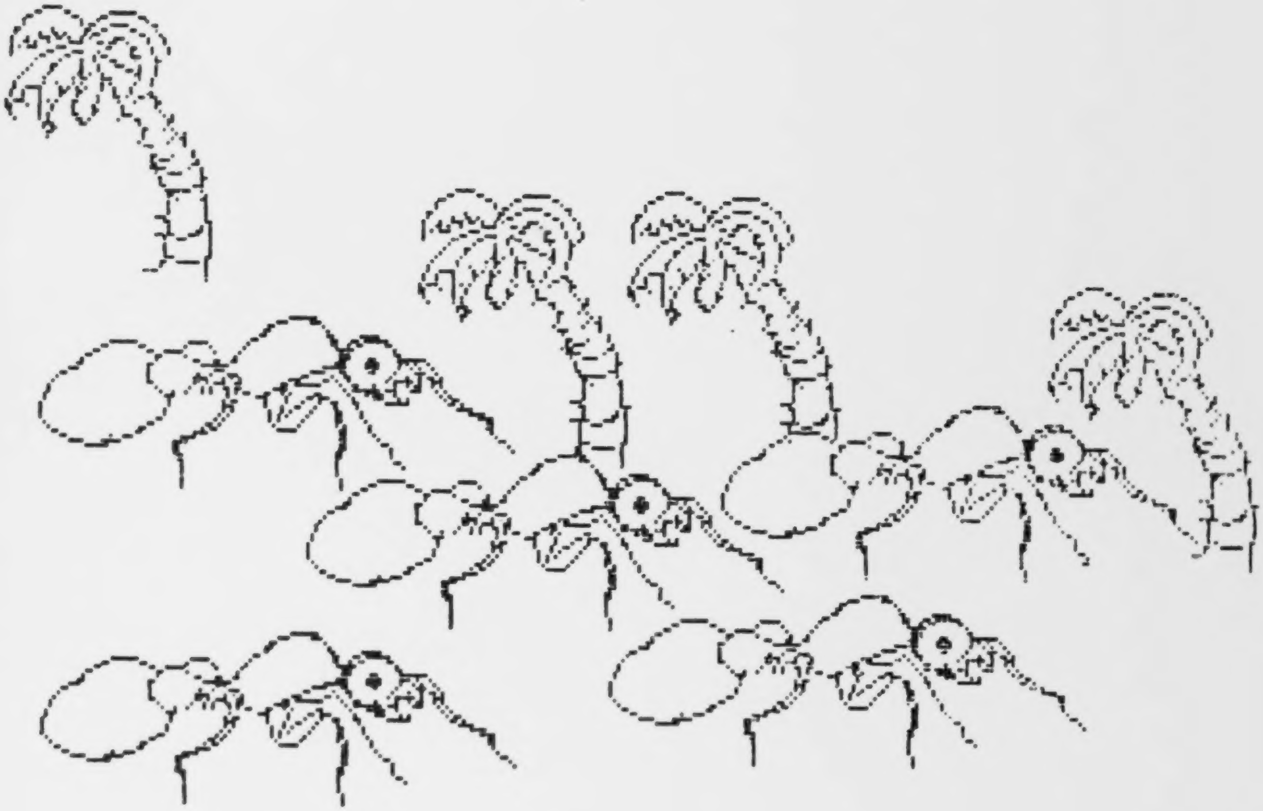
Enrichment:

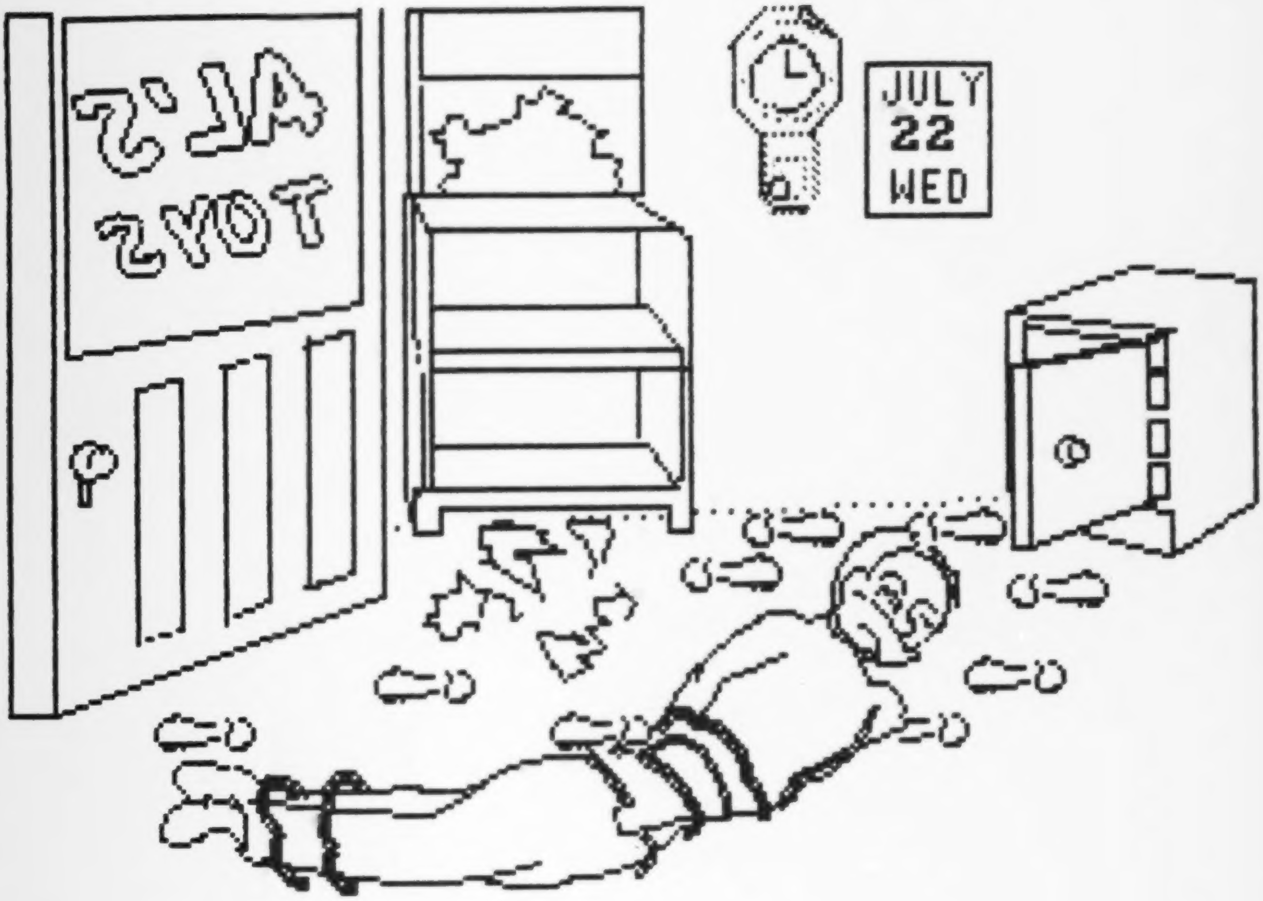
1. Write a prequel or a story which details what happened before the events of the picture.

2. Write an interior monologue detailing the thoughts of at least one of the characters in the picture.

3. Draw/Cut out/Photocopy a picture which could be a story starter. Isolate the relevant information according to: setting, characters, plot, mood, and conflict. Then create a chart using these elements to develop a story or to challenge the class to create one.



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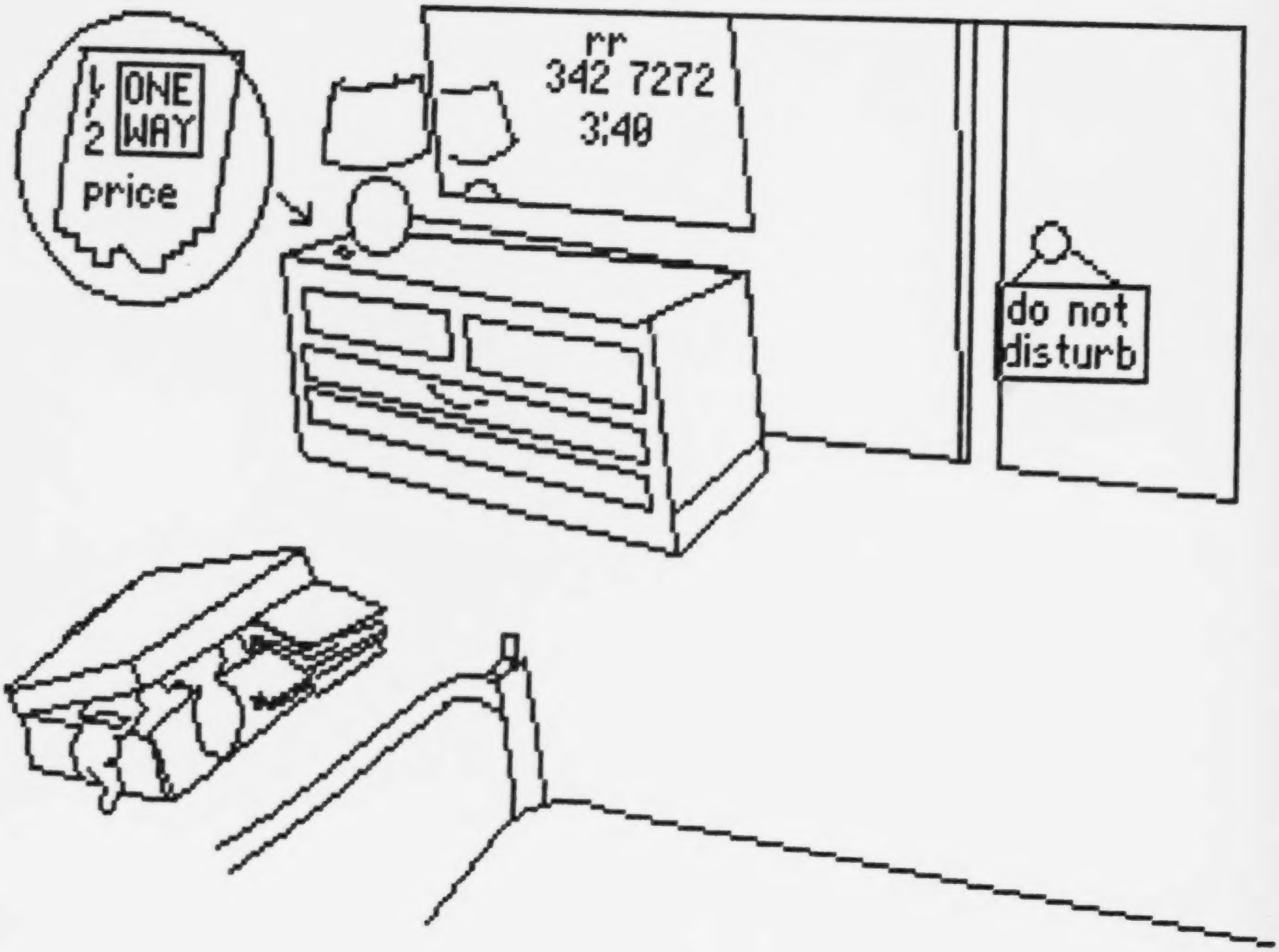
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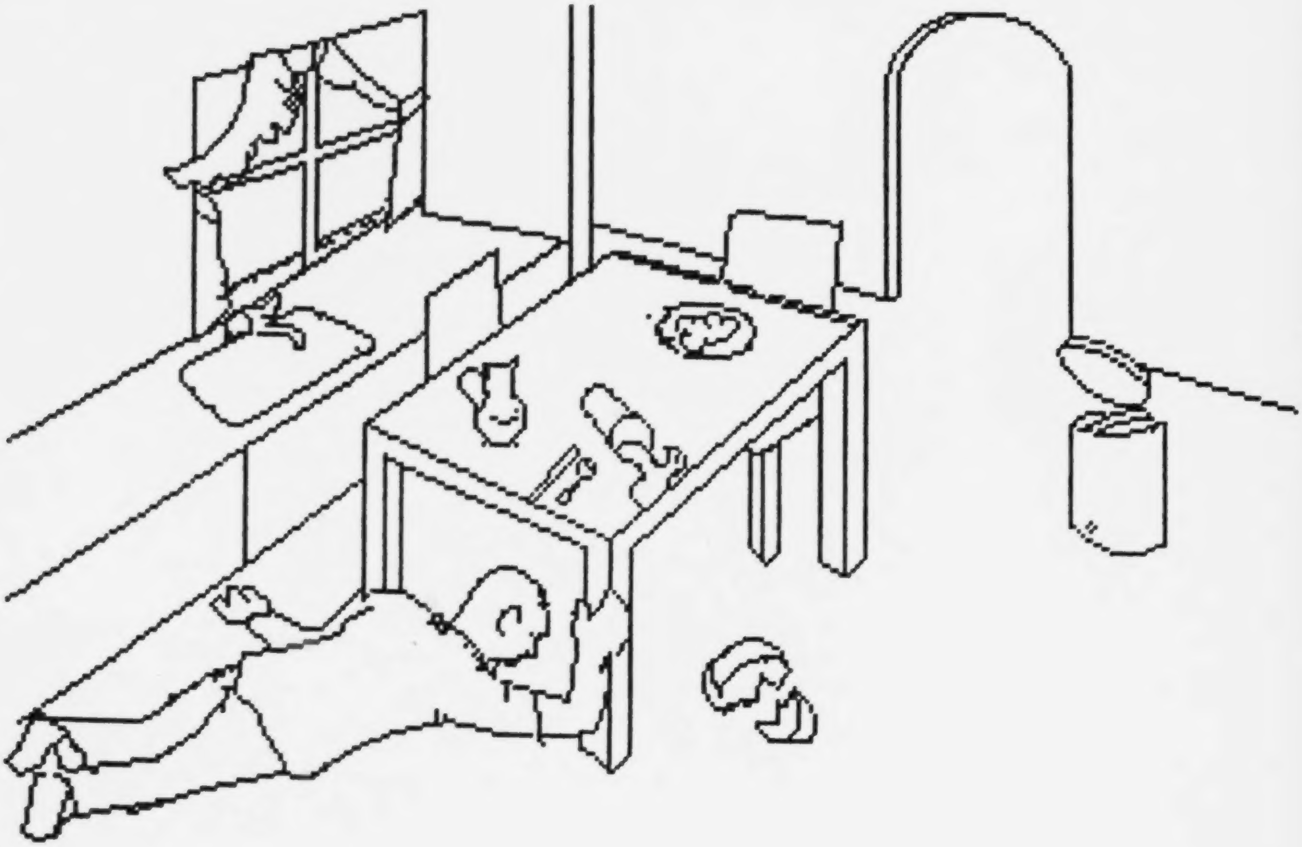

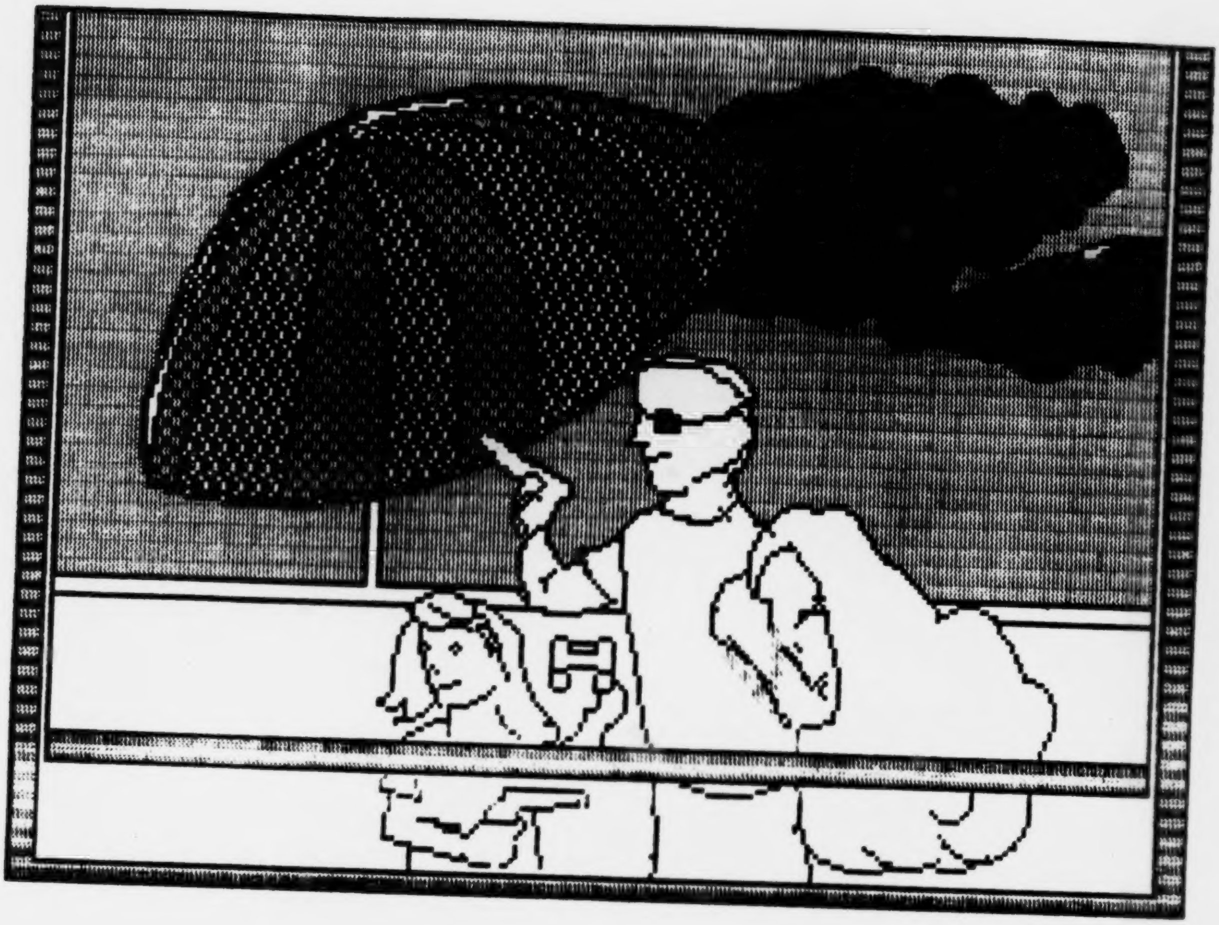

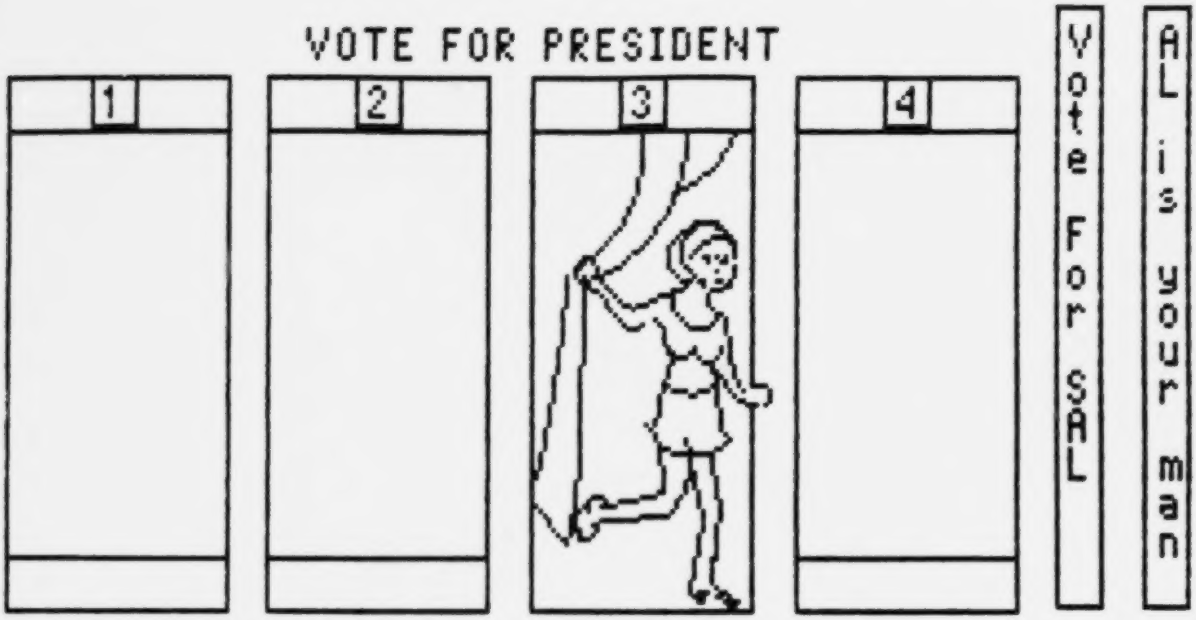
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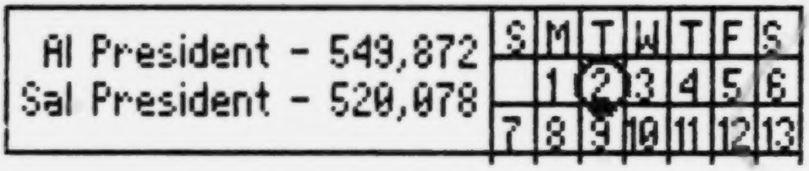
Vote For SAL
AL is your man



Al President - 549,872
Sal President - 520,078

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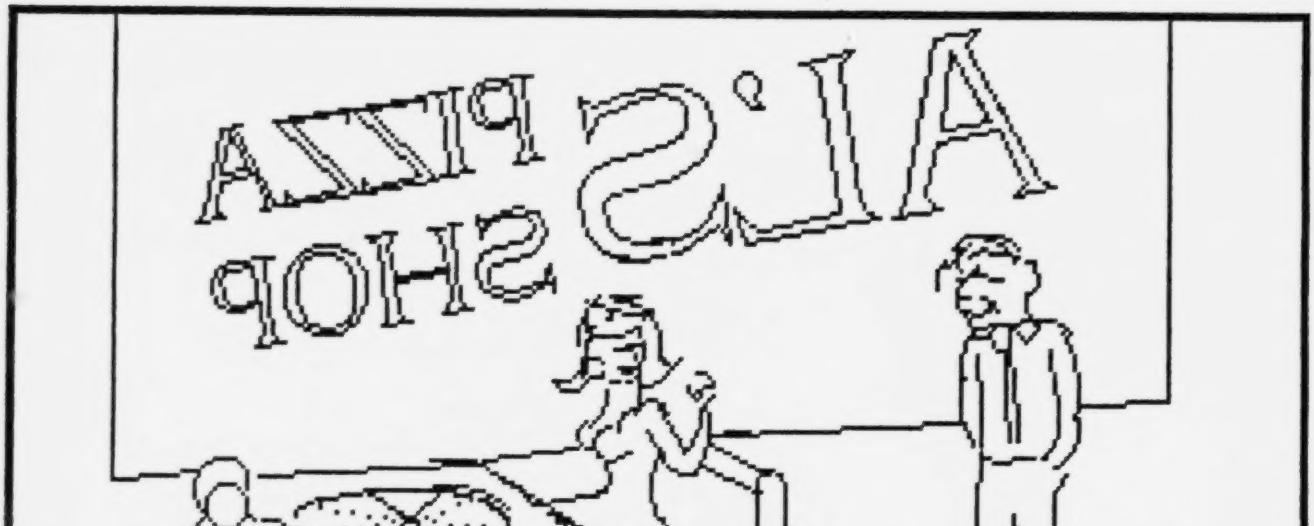

AL'S PIZZA
SHOP

TOPIC 5: Explication of Well-Known Quotations, Paraphrasing, Restatement

Aim: How can a writer's views be contained in quotes? How can a quote be paraphrased?

Performance Objectives: Students will be able to:

English Language Arts	. restate (paraphrase) quotations . explicate selected quotations . write a paragraph explaining in detail ideas expressed in the quotation
Critical Thinking Skills	. synthesize ideas and principles used in a given statement . form an independent judgment . evaluate and apply a principle presented

Materials:

- computer lab
- word processor
- "You Can Quote Me"
- literature text and/or a selection of student's favorite literature

Motivation:

Put the following quotations on the board:
1. "Nice guys finish last"
2. "Just the facts, ma'am... just the facts."
3. "A stitch in time saves nine"

Then have the class explain the purpose of quotation marks and the meanings of the quotations. Tell the class that these are very old sayings, which are still popular today. Ask them if they have ever heard of these quotations. Then challenge the students to come up with reasons why these quotations are still popular.

Development:

1. Put up on the board SPECIAL QUALITIES OF WELL-KNOWN QUOTATIONS. List what the students suggest. Focus the class' attention on: pithiness (brevity), parts of speech, imagery, and word choice. Place these elements on the chalkboard.

2. Elicit the main ideas of the quotes. List these on the board. Next have the students construct restatements or paraphrases of the quotations. Ask the students to share these. Write at least one correct restatement of the initial quotes on the board.

3. ("You Can Quote Me" manual sheet can be used here instead of students' texts or materials.) Explain to the students that they will now be given a chance to use their own material (books, newspapers, magazines) to extract at least five quotations which contain significant or distinctive words or phrases. For this exercise students will type the text into their word processors, save it, and then use the cursor to search for significant blocks or quotes from the text. These quotes should be copied and isolated for further study. These quotes should be restated in the students' own words and saved.

4. Tell the students to open a new file called "Quote.1". (More use will be made of this later.) Students should each type a paragraph of their selected text (or work on the sheet if that was given out). Students

will spend 15 minutes on quote explication as per instructions in step 3.

5. Once the time limit has passed, ask the students to copy or print their results on the "You Can Quote Me" journal sheet. Instruct them to save their work and quit.

6. Have student volunteers read the restatements they produced. Instruct the students to present their lists of key word or phrases and describe how these pieces were used to fashion the restatement.

Summary:

1. Have the students fully explicate all the quotes written on board initially in full sentence form.
2. Given a quote, what steps would you take to explicate and restate it?
3. How would using the word processor facilitate these steps?
4. Once you explicate the quote as stated, what would you want to do next with the ideas expressed in it?
5. Can you give your own opinion about a quote without first explicating it? Why or why not? Explain.

Homework:

Restate at least five quotes on the "You Can Quote Me" sheet. Find two additional quotes to explicate from the newspaper.

Enrichment:

Take a well-known American history document, a famous novel or a short story. Use the word processor to go through blocks of text and develop a "You Can Quote Me" game with at least five quotes and five possible ways of restating each quote - only one of which is the "best" restatement. Include an answer sheet and an explanation as to why your selected option is the best.

YOU CAN QUOTE ME

For each of the quotes below, first circle the key words or phrases. List these words or phrases below the quote. Then use them as you restate or paraphrase the quote in your own words.

1. "Writers are a messy breed, and nothing dries up their creative juices as a desk that is neat and clean." William Zinsser

Key words/phrases __________, __________, ________________, ______________

Restatement ____

____

2. "A child should always say what is true,/And speak when he is spoken to." Robert Louis Stevenson

Key words/phrases __________, __________, ________________, ______________

Restatement ____

____

4. "If you tame me, then we shall need each other. To me, you will be unique in all the world. To you, I shall be unique in all the world." Antoine de Saint-Exupéry

Key words/phrases __________, __________, ________________, ______________

Restatement ____

____

5. "The doors of opportunity which were systematically closed to blacks have been cracked--no, fully opened but at least cracked." Benjamin Hooks Executive Director, NAACP

Key words/phrases __________, __________, ________________, ______________

Restatement ____

____

5. "You read my story, and you make your own message. I don't have to do all your work for you." I.B. Singer

Key words/phrases __________, __________, ________________, ______________

Restatement ____

____

TOPIC 6: Descriptive Writing, Organization of Details

Aim: In what ways might a writer train his eye to catch various details in a given scene?
How will retention of details aid the writer in creating a descriptive paragraph?

Performance Objectives: Students will be able to:

English Language Arts	. perceive, observe, and record visual details in a given picture . organize these details into a coherent vivid descriptive paragraph
Critical Thinking Skills	. analyze a set of questions for critical thinking objectives . perceive, observe, classify, and prioritize visual data . categorize and analyze this information . recognize patterns . draw inferences

Materials:

- computer lab
- software: Picture Disk
- copies of question sheets and pictures: Classroom, Custer, Outside Scene (Kid Park), Steve Park

Motivation:

Ask the students which qualities make someone an effective witness and which qualities make someone a poor witness. List the students' suggestions on the chalkboard under the headings:

EFFECTIVE WITNESS------------POOR WITNESS

Development:

1. Ask the students by a show of hands to indicate how many consider themselves good witnesses. Write on the board the number of students who rate themselves good witnesses.

2. Tell the students that they will now participate in a game which will challenge their "witnessing skills." Explain that the game will be played with the picture disk. The picture itself, the scene which the students are to witness, will be visible for only 90 seconds. During this time period students should focus carefully on the image, concentrating on the qualities of a "good witness" listed at the beginning of the lesson. After the time period ends, the image will fade and each student will be given a sheet of questions about the picture and asked to respond.

3. When the menu appears on the screen, instruct the students to select one picture from the various eyewitness pictures available.

4. The actual computer instruction begins at this point as the students observe the scene for the full 90 seconds. After the image has faded, hand out the sheet of questions keyed to the particular picture selected. (Be sure to reproduce the question sheet without the answers for student use!) Give the students 5-10 minutes to answer the questions. Tell them that all answers must be recorded in sentence form.

5. After the time allowed for this activity has passed, give the students the option of seeing the picture again; this time sheet in hand to check their "Witnessing Skills."

6. Ask that the students keep a record of the number of correct responses for their own sense of their "Witnessing Skills" proficiency. Assure them that you will not examine this record.

Summary:

1. Have the students critically examine the sheets and analyze the kinds of information required to be an effective witness. List on the board the specific details which must be retained. Among these details should be: numbers, letters, positioning of objects, groupings, word choice, dates, and right/left/bottom/middle/top designations.
2. Ask the students who, in addition to a witness, would need to carefully observe and record details of a particular scene. From the varied potential student responses to this question, be sure to isolate the writer and the reporter.

Homework:

Use the questions and your answers to them to write a descriptive paragraph detailing the scene in the picture.

Enrichment:

1. Students may work independently on other "Eyewitness Pictures" on the disk in the same fashion they did in class.

2. Select a graphic print or photo from a newspaper. Formulate 15 questions which require acute observation. Write the answers on another sheet. Games may be shared in class.

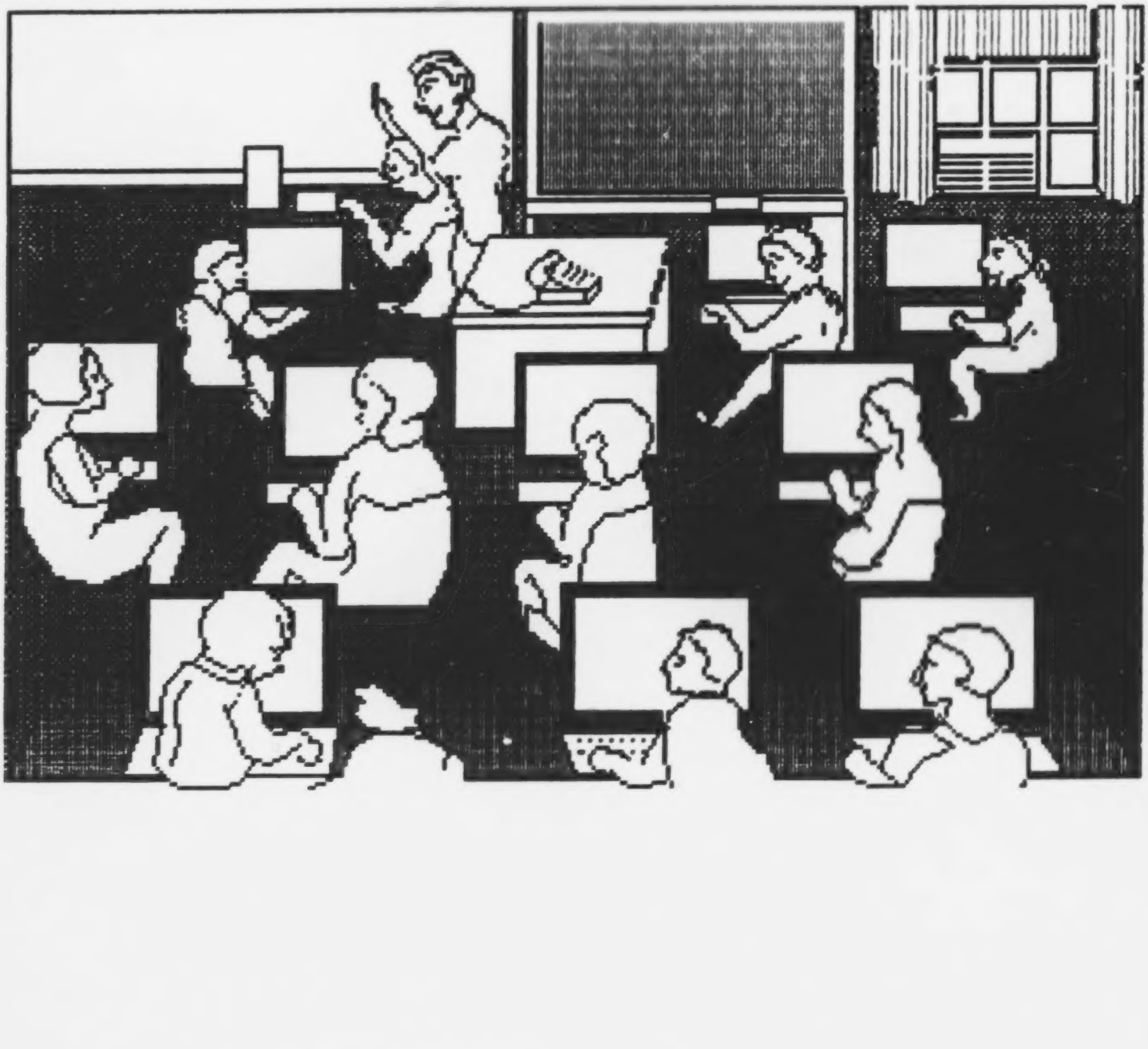
QUESTION SHEET - COMPUTER CLASSROOM

1. What is going on in this picture?
2. How many students are in the picture?
3. How many adults are there?
4. Is there a chalkboard in the room?
5. How many?
6. How many people are there altogether?
7. Is someone sharing a computer?
8. Who is in the front of the room?
9. What is covering the windows?
10. Where are the windows located?
11. Is there a phone in the room?
12. If so, where is it?
13. How many people are standing?
14. In what direction are the people facing?
15. What setting is this?

Activities:

1. Write an interior dialogue expressing the feelings you have because you did not get your own computer and had to share one with a classmate.
2. Have a student in this class give us directions for using a computer. (Process writing)
3. Put yourself in the place of the teacher. What might you be saying to yourself before you teach this class.

Answers: 1. Students are learning to use computers; 2. 13; 3. 1; 4. yes; 5. 2; 6. 14; 7. a man; 8. green drapes; 9. on the right side; 10. yes; 11. on a teacher's desk; 12. one; 13. toward the front of the room - with backs toward me; 14. a class in computers in a school.



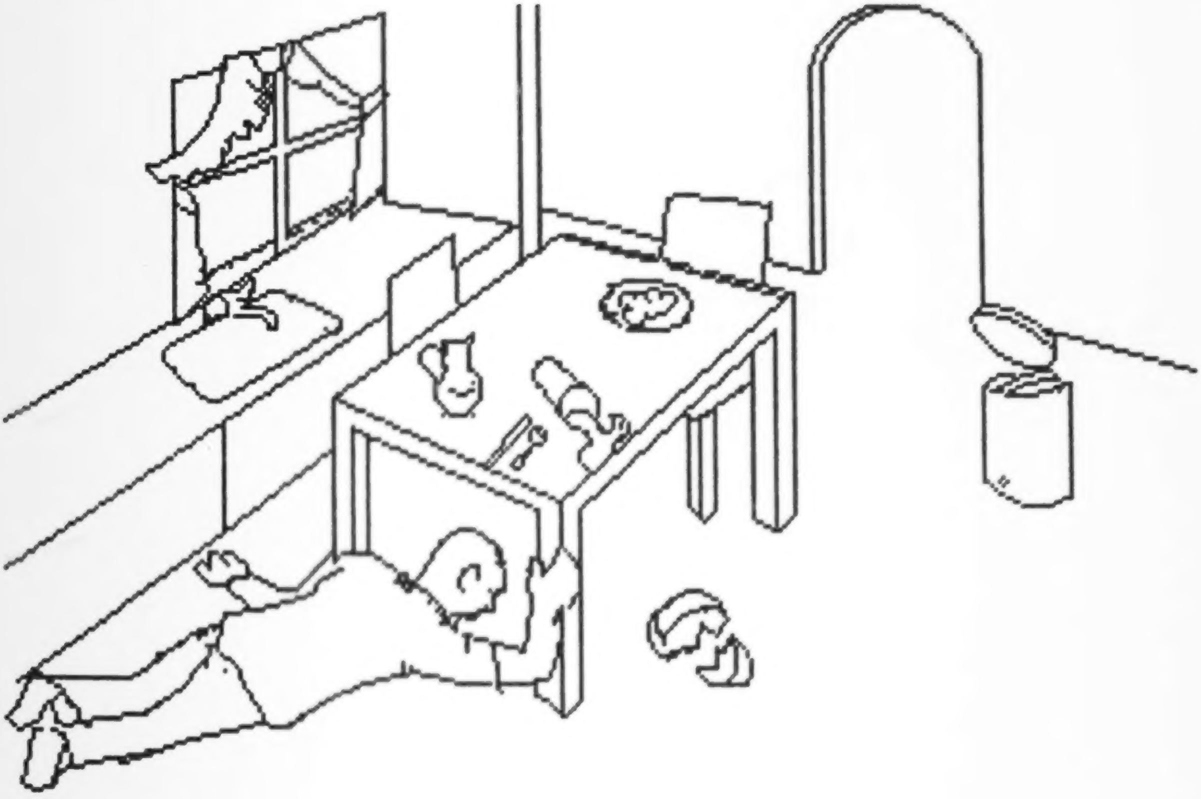
QUESTION SHEET - CUSTER

1. What room is this?
2. How many chairs are there?
3. Is there a table?
4. If so, was it set?
5. How many dishes, spoons, forks are there on the table?
6. What is on the right side of the room?
7. Is there an animal in the picture?

Activities:

1. Write a story using this room as the setting for a crime. Include some of the details as clues to the solution of the crime.
2. Write a description of the family who lives in this house.

Answers: 1. the kitchen; 2. two; 3. yes; 4. yes; 5. 1 of each; 6. window, sink, counter space; 7. no



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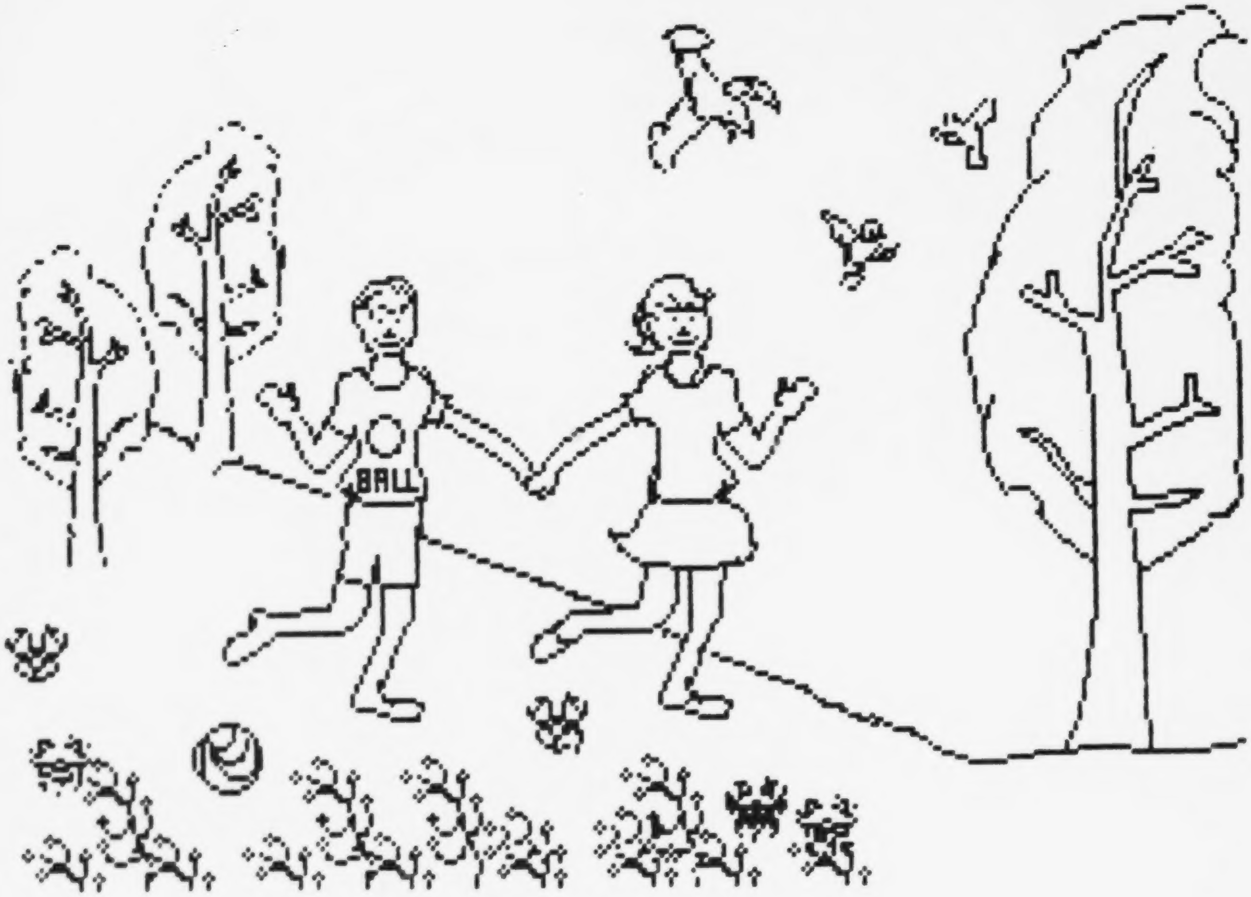
QUESTION SHEET - OUTSIDE SCENE

1. What's the picture about?
2. How many trees are in the picture?
3. How many flowers are in the picture?
4. Where are the baby birds?
5. What are the birds doing?
6. What season is it?
7. How's the weather?
8. How many bees are in the picture?
9. Where are the balls?
10. How many eyes can you find?
11. Is the sun on the left or the right?
12. Is there a flower in the girl's hair?
13. What are the children doing?
14. What did the girl wear?


BALL

WITNESS GAME-WRITING EXERCISE WARM-UP - CRITICAL THINKING CALISTHENIC

You want your students to be able to write a clear, thoughtful, descriptive paragraph or to develop an extended description of a specific interior or exterior. As a reference for their writings you give them time to list details of the site. When you read their papers, many are lacking in supportive details. Those who do use details do so in a repetitive, unstructured manner. These descriptive writings are often sparse or poor in quality.

Does this sampling of descriptive writings sound suspiciously like the ones you collect each term after teaching this writing format? Would you like to read a set of papers which engage the reader's interest with vivid depictions? Do you want to enhance critical thinking skills, especially categorizing, classifying, seriating, and comparing? Try the Witness Game in class and you'll witness these changes in your students' writings.

First show the students any photo, commercial artwork, graphic print or illustration comprised of many disparate elements which stand out independently but are also an integral part of an overall image or concept. The cubists' works, a Cornell collage, a print of a Picasso painting, an Escher print, a Sendak illustration - all come immediately to mind. Once you have selected an image to witness, xerox it (for this exercise the overall design, not the color, is critical) so that each individual student will have a copy. Once each student has a copy of the picture to "witness," set a time limit for the observation of this picture. This limit will vary anywhere from one to three minutes. The time limit you set should be determined by the grade level, concentration ability, and past writing experiences of the class. After you clearly define the time limit for observation, suggest some but not all general aspects of the picture upon which the students should focus. Among these general aspects should be: events, characters, interaction of characters, number of objects within a specific category, activities, direction or part of the picture where various activities are taking place, letters, hidden objects, and jokes/deliberate mistakes. Specify that the initial observation of the picture within the set time limit is to be done silently and individually. Do not allow students to take notes. Collect the copies of the picture you gave the students to "witness" after a designated time limit.

Next provide each student with a set of at least ten but not more than twenty questions derived from the picture observed. The number of questions will vary with the level and achievement of the class. Questions should be designed which check students' ability to: analyze, categorize, classify, sequence, seriate, compare, and contrast. Specific pictorial details which can be incorporated into the questions include: details of placement - right/left, top/bottom, number of objects within a particular category, characters depicted, events which will follow the picture (sequel), events which came before the picture (prequel), and specific names and numbers used.

Give the students a time limit to complete this set of questions. You may require that they complete the questions in sentence format. After the students have independently completed the sheets, either collect the sheets or allow the students to exchange them at their desks so that no one is working on his/her own paper.

Review the questions on the sheet with the class and elicit the correct responses from them. Acknowledge those students who can readily recall the various details. Give special recognition to those students who excel in data recall. Ask those students holding papers with over 80% correct responses to stand and be saluted as Superior Witnesses. Then have the question sheets returned to their original writers, sight unseen and unrecorded in your marking book. In this way each individual student is well aware of his or her "witness" ability and motivated to improve it.

As a follow-up assignment to this exercise, give the students the option of either writing a story which utilizes the various picture details or taking their own artwork, magazine prints or photos and creating a set of questions similar to the model exercise used in class. In a week or so, take 10-15 minutes to do another warm-up game using student-created material. You and your students will be surprised at the significant improvement over the "first" witness game. Add the names of students with over 80% correct response totals to the Superior Witnesses Honor Roll. This will enhance the selected students' self-esteem as well as illustrate the value of perceptual acuity for all the students.

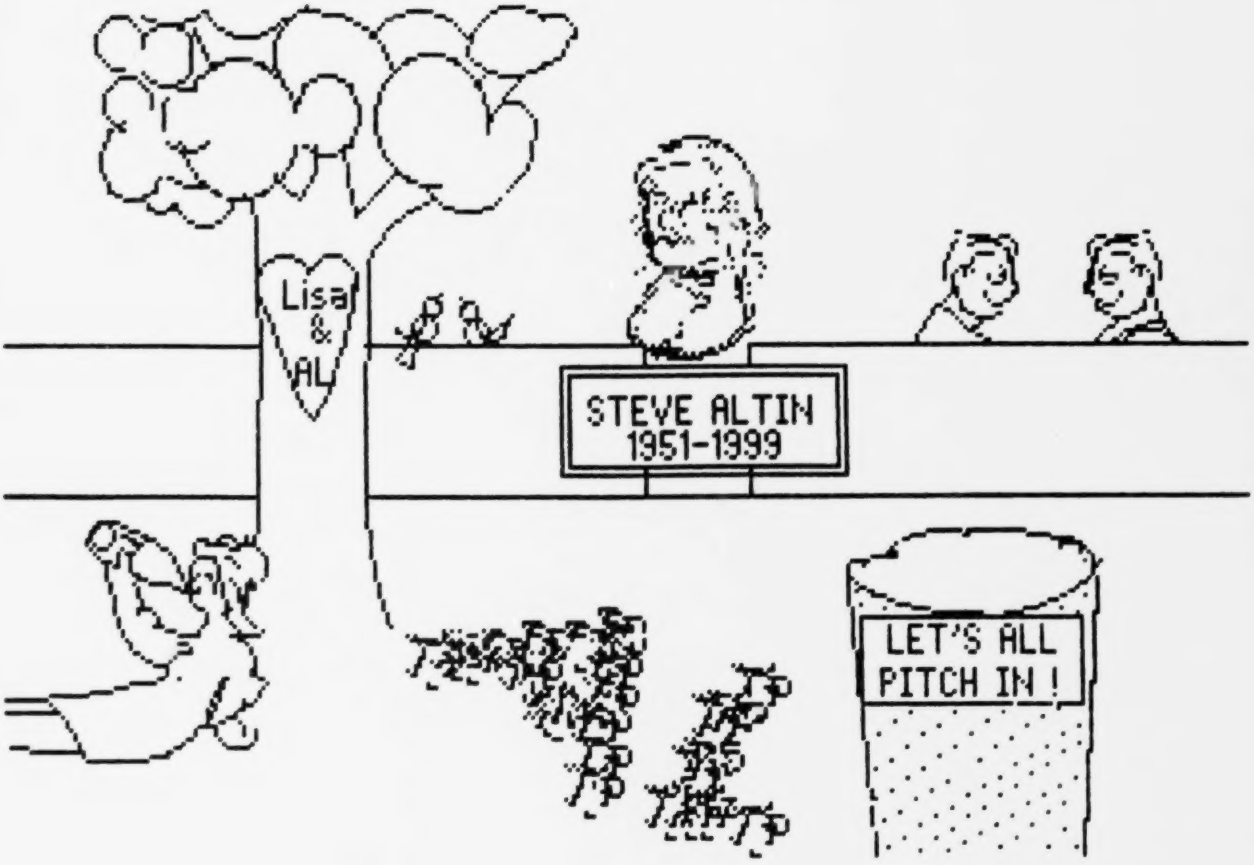
As a variation on the witness game, you could join forces with the art teacher to have outstanding student artworks used in your class as picture starters. Reciprocally, you could supply the art teacher with outstanding student descriptions which students in the art class could "draw"/"realize" as pictures. Those of your students whose written descriptions were selected would actually see a concrete "realization" of their writings. This would serve as a testimonial far greater than an "A" to their descriptive powers. The school could combine the artworks and the descriptions which inspired them into a "Picture This" or "Now You See It - Now You Read It" art exhibit/language arts fair! Outstanding witness games could be shared on parent night, done at a senior citizen home, or shared with a parallel peer class!

After a few "witness" games and activities, your students' descriptive writings, critical thinking acuity, and joy in their ability to do both should be greatly enhanced. As a teacher you will be delighted to "witness" their achievements!

Question Sheet - "A Day in the Park"

1. What names are in the heart?
2. How many times does "Al" appear?
3. What incomplete bodies are seen in this picture?
4. For each incomplete body, name the part of the picture where it is seen.
5. How many birds are there in the picture?
6. Where are the birds located in the picture?
7. Who is the monument for?
8. What are the years on it?
9. What was the age of the individual when he died?
10. Besides birds what other animals are there?
11. What is the saying on the can?
12. How many trees are visible?
13. In what seasons might this picture take place?
14. What structure is on either side of the monument?

Answers: 1. Al and Lisa 2. 4 times 3. Left: Girl drinking soda
Right: two heads 4. Left, Right 5. two 6. on fence
7. Steve Altin 8. 1951-1999 9. 48 10. none
11. Let's all pitch in! 12. two trees 13. Spring/Summer
14. Fence


Lisa & AL
STEVE ALTIN
1951-1999
LET'S ALL PITCH IN !

TOPIC 7: PCT Writing Exam — Organizing Details — Coherent Paragraph Sequencing

Aim: How can various details be sequenced to form a coherent paragraph? What signal words can be used to guide students in correctly sequencing the details?

Performance Objectives: Students will be able to:

English Language Arts	. organize details into the correct sequence . compose a coherent paragraph from these details . recognize and use "transition" or "signal" words to effect correct sequencing
Critical Thinking	. sequence, seriate, order, and prioritize a given set of statements . discern patterns which indicate connections between bits of information

Materials:

- computer lab
- Mistress Jane Detail Sheet
- word processor

Motivation:

Give out the Mistress Jane detail sheet to students. Place several of the clues on the board. Tell the students that those notes were found on fired detective Sid Snacker's desk after he left the Mazelighting Agency. Ask the students what kind of case the detective might have been working on. What words serve as "clues" to give you information about the case? List student guesses on the board. Tell the students that these informed guesses, based on available evidence in the case, are called hypotheses. Write this term on the board. (Have a few students give a few hypotheses that they have made in their own lives to indicate that they understand "hypotheses.")

Development:

1. Tell the students that they themselves will confirm or refute their hypotheses by "putting the clues" together in the proper order. As a tool to help them "see" all the clues as a whole and "play" with them to get them in "order." The students will use the word processor.

2. Ask the students which of the word processor's functions will be particularly helpful in their quest to put these clues together to reveal a story. Elicit from the students: searching, deleting, moving blocks of text. For each function elicited from the students or, presented to them if need be, write on the board the "way" in which that function can be used to sequence/organize the "clues."
   "Search" locates signal words.
   "Blocks of the text" can be moved according to signals.
   "Delete" can be applied to unimportant words.

3. Inform the students that they will have 10-15 minutes to make the word processor work as their tool in organizing clues so that Sid Snacker's case file can be properly filed. Remind them to use effectively all the functions of the word processor which will crack this disorderly case.

4. Have students turn on the word processor and open a new file to be entitled Jane.Ca. Then enter clues and proceed as needed with use of functions outlined in Step 2.

5. Ask students which words in the clues "signaled" them as to the correct sequence of the clues. List the words that are suggested by the students.

6. Have at least two students detail the specific block moves and deletions they made from the given set of details. Allow the other students to comment on these word processor uses.

7. Instruct the students to enter the clues or details in appropriate order according to sequence. Allow them 5 minutes to perform that task. Jane.Ca file should be saved for future reference.

Summary:

1. What is the correct order for the details on Sid Snacker's desk?
2. What words act as signals to this order?
3. Which words are unimportant for this order?
4. What are the key elements of this case?
5. What is the solution to the case?

Homework:

Work the details into a coherent file on the case which can be given to another Mazelighting detective who is not always at the snack bar.

Enrichment:

Use the word processor to work through the "Clues for a Sweet Revenge" case or "The Westchester News Incident" case.

Students might want to create their own "Order Me" game by taking a given newspaper story or literary story. They can enter the work into the word processor until they develop a set of details to be moved around. These student developed games might be saved for an end-of-the-year marathon.

Mistress Jane Detail Sheet

Clues:

a. Alice Medley left the house to get some groceries at 2 P.M. on April 5th.

b. Madame Westmore always arrived home from her club meetings just before 4 P.M. She drove a car.

c. Tom and Jane were left alone at 111 Parkside Lane at 2 P.M. on April 5th.

d. Jane had not been in good health. She had not been out for three months.

e. All the doors and windows were closed when Medley left at 2 P.M.

f. Madame Westmore left for her Ladies' Club meeting at 9 A.M. on April 5th.

g. Alice Medley was the only one to enter or leave Madame Westmore's house between two and three P.M. in the afternoon.

h. Tom and Jane were not on speaking terms.

i. Tom had been sleeping with a grin on his face.

j. When Madame Westmore returned home from her club meeting on April 5, she greeted Jane, who appeared to be alive and well.

k. There were feathers surrounding Jane's body.

l. Alice Westmore had a maid named Alice Medley.

m. Jane had lived in the house for four months.

n. Tom had moved into the house about two years ago.

o. Neither Madame Westmore nor Alice Medley has children.

p. Alice Medley discovered Jane's dead body on the living room floor at 3 P.M. Wednesday, April 5th. The body was bloody and there were feathers all around it.

q. Tom had started harassing Jane in February.

r. Tom was fast asleep on the sofa when Jane's body was found.

s. There were scratch marks and blood surrounding Jane's body.

t. The living room furniture includes a sofa, end tables, two chairs and a stool.

Clues for A Sweet Revenge

1. A Valentine candy was mailed to Charles L. Brieant Jr. and his wife. ____________
2. Charles L. Brieant Jr. is married to Virginia and lives in a luxurious home in Ossining, N.Y. ____________
3. Mrs. Brieant Jr. loves chocolates and ice cream. Although she is busy with many club activities, she does not work. ____________
4. John Buettner-Janusch was once a chairman of the anthropology department of New York University, but has since left his job. ____________
5. For five years John has been living in Eagle, Wisconsin on parole. ____________
6. John Buettner-Janusch was sentenced to jail in 1980. ____________
7. John's parole officer allowed him to visit New York for a month starting February, 1. ____________
8. Charles has always been interested in the law and has finally achieved his goal of becoming a judge. ____________
9. Virginia has loved Charles for many years. He sometimes fights with her over little things. ____________
10. Charles and Virginia had spent the evening before Friday, the 13th, at home alone. ____________
11. On Friday, Charles went to work as usual. ____________
12. Virginia went to the door to get the mail. ____________
13. She found a lovely Valentine box of very expensive Godiva chocolates. It was accompanied by a Valentine card signed with a question mark. ____________
14. The judge suspected four men whom he had convicted of crimes, and who were in the New York area. ____________

WESTCHESTER NEWS INCIDENT CLUE CARD GAME SATURDAY, APRIL 18, 1987

CHALLENGE QUESTIONS:
WHAT COULD BE CALLED MIRACULOUS ABOUT THIS SAD INCIDENT?

WHAT IS IRONIC ABOUT THE PLANNED EVENT?

WHO DIED IN THIS INCIDENT?

WHAT EXACTLY DID THE WITNESSES SEE AND EXPERIENCE?

WHAT KIND OF AIRCRAFT WAS THE PILOT FLYING?

CLUE CARDS (CLUES)

JOHN FISCHETTI was not home, but his wife, son Robert (19), daughter Tracy and Robert's friends, Daniel Russo and Michael Gallo, were.

Police, firefighters, and others managed to extinguish the blaze.
The pilot was Richard Rosenthal, 45, a businessman from Briarcliff.
An investigation into this crash has been launched.
Last year there was a similar accident involving a small plane in Croton. That pilot also died.

Robert and his mother were rushed to the Medical Center. Mrs. Fischetti was treated for emotional trauma. Robert was listed in satisfactory condition.

Michael Gallo was to have celebrated his birthday when the plane hit.

The accident occurred at about 1:15 p.m. when the plane crashed into the home of John and Theresa Fischetti at 90 Great Oak Lane.

Robert Fischetti had first and third degree burns on his back.

The pilot of the twin engine plane was killed as the plane plummeted.

Robert Fischetti was blown out the front door but ran back in to help others get out in time.

TOPIC 8: Short Story — Mystery Genre — Inferential Reading

Aim: How is the mystery story set up to motivate the reader to read further? How might the key details of an unsolved crime be organized to create an effective introductory section for a mystery story?

Performance Objectives: Students will be able to:

English Language Arts	. recognize and utilize in their own compositions elements of the mystery genre . use inferential reading skills in reading a script to extract these mystery elements . organize elements from the play into an introductory paragraph
Critical Thinking	. analyze a given premise . isolate relevant details . use inductive reasoning

Materials:

- computer lab
- word processor
- Conniving Camilla scripts

Motivation:

Hand out the scripts. Have the students read the first two pages silently. After 3 minutes ask the students:

What type of play will this be?
Which clues or words signal you as to the type of play this will be?

Development:

Write on the board the type of play suggested by the students. List the various clues the students suggested. Among those written on the board should be:

1. case
2. kidnapped Camilla
3. investigation
4. clues
5. detective agency
6. ruthless conniving
7. facts
8. suspects

2. Review with the students the key elements of the mystery story. As part of this review draw from the students' past readings in the genre or their TV/movie watching. Elicit or present the students with the following key elements of the mystery story:

1. case 2. crime 3. suspects 4. clues 5. motive
6. scene of the crime 7. investigation

3. Tell students that they will have 15-20 minutes to read through the script. As they are doing so they can use the word processor as a mechanical notetaker. They might enter words or phrases from the text of the scripts which supply information about one of the key elements with the number of that element as listed on the board during step two.

Advise the students that the more words or phrases they record from the script which fit the numbered elements, the better prepared they will be for the next part of the task which will involve transforming this play to another form, a short story version.

4. Instruct the students to open a new file entitled Conni.Cam. Then enter key elements numbered and triple spaced.
5. Give the students 15-20 minutes of independent computer and reading activity. After the time has elapsed, go through each of the mystery elements and call on various students to "read out" their word clue findings. Give other students a chance to enter these findings into their notes.
6. Challenge the students to come up with an opening sentence which might be used to begin a story derived from this script. Give the students three minutes to devise various versions of such an opening sentence. Have several students read their opening sentences aloud.

Summary:

1. What phrases or actions in the script "clued" you into recognizing that this script was a mystery play?
2. How did this short script manage to use all the key mystery elements?
3. In what ways would these elements as contained in a play have to be altered to be incorporated in a short story?

Homework:

Use your notes to develop an introductory paragraph for a Conniving Camilla story.

Enrichment:

Take a famous mystery play or a news article about a mystery clue. Using the word processor or your own notetaking, isolate key mystery elements. Then compose an introductory paragraph for a short story version of that mystery. Include the key elements of a mystery story.

Conniving Camilla: Missing or Murdered?

Scene I
(The curtain opens. Tanzee [2] and Tanzee [3] are seated at a table in an office. They are talking quietly. Tanzee [1] bursts in. Tanzee [2] and Tanzee [3] look up.)

Tanzee(1) (Excitedly) We've got another case. It sounds complicated.

Tanzee(2) What is it about? We're being hired?

Tanzee(1) (Interrupting) Not we, me. They said they wanted Tanzee.

Tanzee(2) Well, it's me then. There's no doubt about it, I'm Tanzee, so I'll handle the case. (Tanzee[3] is looking back and forth as they argue.)

Tanzee(3) Wait, hold on a second. What is this case about? We can argue later. A case is more important.

Tanzee(1) I was just about to tell you, before I was so rudely interrupted. (Shoots Tanzee[2] a dirty look.)
As I know it, a young woman, Camilla Parker, was kidnapped. Her kidnapper is threatening to kill her unless something is turned over to him or her.

Tanzee(2) What's needed to free her?

Tanzee(1) That's what I, I mean we, have to figure out. My guess is that it's valuable only to that person.

Tanzee(3) What are the facts of the case?
(Tanzee [1] hands over a file folder which Tanzee[3] opens)

Tanzee(1) There are some facts about Camilla in there, and a list of potential suspects but we need to find more information. (Tanzee[3] opens the file folder. She reads some phrases aloud.)

Tanzee(3) Age 28..Married three times, divorced twice, in the middle of a third... Notorious as a blackmailer. Everyone hates her... Internationally known and very successful fashion designer.

Tanzee(2) You weren't kidding when you said this is a complicated case. I guess it's Tanzee to the rescue, moi, of course. (Tanzee[1] and Tanzee[3] look furious. Tanzee[3] hotly responds.)

Tanzee(3) You!! It's me, if it's anybody!

Tanzee(1) (rises and says) While you two are arguing, I, the real Tanzee will start the investigation. (She starts walking out. Tanzee[2] and Tanzee[3] look at each other then simultaneously run after Tanzee!)

Tanzee(2) & (3) Wait up!!! (they yell in unison and follow quickly)

(curtain falls)

Scene II

(The curtain opens to a well furnished library. The three Tanzees are standing by a sofa. The butler stands next to them)

Tanzee(2) We've come to see Mr. Scott Madison.

Butler Who shall I say is calling?

Tanzee(1), (2), & (3) (not in unison, but interrupting) Tanze...Tanz...Tanzee (The butler looks bewildered)

Tanzee(3) I'm Tanzee and we are representing the Detective Agency.

Butler (indicating the sofa) Please have a seat. I will inform Mr. Madison you are here. (The butler leaves and the Tanzees talk)

Tanzee(2) (looking around) This place is beautiful.

Tanzee(1) It is, and we better discuss this case some more.

Tanzee(3) She's right. What is going to happen besides our looking for clues?

Tanzee(1) We're going to be questioning various suspects who will arrive in a while.

Tanzee(3) Suspects? How can we be sure the kidnapper is among them.

Tanzee(1) We don't know. Not yet anyway. That's the audience's job. But remember, right before we came over, we researched her background. The people who will be here are those who will have something to gain.

Tanzee(2) That's true. She seems ruthless and conniving. As if she will do anything and use anyone to get what she wants.

(Scott enters the library)

Scott Phil? None of you are Phil. I hired Phil. (Tanzee turns red and looks very embarrassed. Tanzee[2] and [3] glare at her. She proceeds to look even more embarrassed.)

Tanzee(3) Mr. Madison, we weren't aware that you wanted Phil specifically. We are part of his agency.

Tanzee(1) This is all my fault...

(Phil bursts in)

Phil (Shaking Scott's hand) Mr. Madison, good to see you again.

Scott Phil, just who are these people?

Phil They are my assistants (turns to the Tanzees) I will speak to you three later.

(The Tanzees all look guilty. Butler comes in.)

Butler Sir, Ms. Matthews and Ms. Parker are here.

Scott Send them in please.

(Ryan and Ashley come in)

Hello Ryan. (Goes over to her and holds her hand for a second.) Ashley, have a seat. (They sit down.)

Ashley Scott, what is this all about?

Scott Don't worry Ashley. Everything will be explained.

Ashley This doesn't have anything to do with Camilla's kidnapping, does it? (She begins to get nervous. The Butler comes in)

Butler Mr. Madison, Mr. Channing, and Mr. & Mrs. Amberville are here.

Scott Thank you James. Ask them in.
(Kevin, Curtis and Alexandra come in)

Curtis What is the meaning of this?

Scott I'll explain in a minute, Curtis

(While everyone is arriving, the Tanzees and Phil have been searching the room. The butler comes in)

Butler Sir, Ms. Wilder and Ms. Morgan have arrived

Scott Hurry them in, will you? Phil, they're all here. (The butler leaves and a moment later, Savannah and Brittany come in)

Phil We're here because of Camilla's kidnapping. Of all the evidence gathered so far, I would say that one person here has committed the crime. The kidnapper mentioned receiving something in return. I would say that all of you,here have something to gain. (All begin to look nervous and guilty.)

Tanzee(2) James, the butler, remembers that all of you were here the day of the kidnapping because of the party. He is, however, unaware of when she left.

Ashley I'm her sister, for crying out loud! How can I have anything do do with this?

Phil As Tanzee said, everyone here, including Scott and you, Ashley, are under suspicion.

Tanzee(1) All of the evidence will be presented. Audience, it is your job to determine which one of these suspects is the kidnapper. Clues will now be presented.

Tanzee(2) (holds up a handkerchief) I found a handkerchief with the initials A.P. Ashley Parker. There is blood on it and from the looks of it, it's recent.
(Everyone looks at Ashley who looks bewildered.) Ashley, where did you get that fresh cut?
(Ashley begins to look nervous.)

Ashley Uh,mmm. I don't know. It must have been from my cat.
(The butler comes in.)

Butler Ms. Parker, there is a phone call for you. It is more private in the den.

Ashley Thank you, James. Excuse me a minute.

(Ashley and the Butler leave.)

Tanzee(3) On Camilla's desk, I found a variety of things. Scott and Camilla's divorce papers, with only Scott's signature on them. It was on the bottom of other papers, as if overlooked. I also found a file folder, open as if it were being reviewed. The contents are Savannah Wilder's modeling contract with Camilla's Creations.

Phil I found a half-written letter addressed to Melissa Donovan, Kevin's fiancee. The kidnapper seems to have interrupted Camilla as she was writing something about you, Kevin.
(Looks at him, he gets nervous.)

Tanzee(1) I found a package addressed to Alexandra Amberville. It's a diamond and emerald necklace (Alexandra gasps.)
Now that you have clues, it is up to you to solve this kidnapping.
(A figure comes in. Savannah looks in the doorway and suddenly screams.)

Savannah Camilla!
(All eyes turn to the door and gaze in shock.)

Camilla It...It was....(She collapses)
(Phil rushes over and feels her pulse. Needless to say, everyone is stunned. Phil looks up, and nods at Tanzees. He drags the body out.)

Tanzee(2) Audience, it is now up to you to solve the murder of Camilla Parker Amberville Channing Madison.

Tanzee(3) Backgrounds and clues have been provided. It is now up to you to ask these suspects questions. We will now introduce them. This is Scott Madison, Camilla's third husband. They are in the midst of a divorce.

Scott I'm Scott and believe me, I didn't kill her.

Tanzee(3) This is Ryan Matthews.

Ryan I'm Scott's girlfriend and fiancee. If Camilla ever goes through with a divorce. But I didn't kidnap her, I wouldn't hurt a fly.
(Ashley comes in.)

Ashley Did I miss anything?
(Phil comes in.)

Phil Camilla's dead.

(Ashley widens her eyes in shock. Phil takes out a sheet of paper.)
I found this on her. It says Ashes.

Ashley That...That's what she always called me when we felt real close.

Tanzee(3) May I present Kevin Channing?

Kevin Yes, you may. I'm Camilla's second husband but not her murderer.

Tanzee(2) Ashley Parker is Camilla's identical twin. They are supposedly the best of friends.

Ashley What do you mean supposedly?!!! Camilla and I are the best of friends!! She's my sister. I love her and would never hurt her for anything in the world.

Tanzee(2) These two are Mr. and Mrs. Amberville.

Curtis I'm her first husband, Curtis, and it was all a long time ago.

Alexandra I'm Curtis' wife, Alexandra. But what reason is there to suspect me? I'm also Savannah's sister and we two are closer than this. We tell each other everything.

Tanzee(1) This is the beautiful and glamorous top model of Camilla's Creations, Savannah Wilder.

Savannah Yes, I'm Savannah. I'm her best model and I have a great contract with her firm. Why would I risk it all by kidnapping my employer? You people have heads filled with bricks.

Tanzee(1) Brittany Morgan is Camilla's partner and Vice President of Camilla's Creations. Maybe it isn't enough for her.

Brittany I resent that. Camilla is a wonderful partner and I would not do anything to ruin our good working relationship.

Tanzee(2) The two Tanzees, Phil and I have found some clues. Just because we are detectives, does not mean we have found all the clues.

Tanzee(3) When you are asking the suspects questions, be sure to keep an eye on them. Watch what they are doing, look for more clues.

Phil To win the grand prize, you must determine the identity of the suspect, and give reasons and evidence of your choice.

Tanzee(1) One more thing, who do you suspect? (If the audience doesn't respond ask: Now, you don't think it's the butler, do you?)

Tanzees & Phil Good luck and have fun!!

(The curtain opens to the library.)

Tanzee(2) Audience, we will now show you the solution.

Tanzee(1) Who do you think it was?
(Getting various answers and responding. Janie enters.)

Maid Ms. Tanzee, there is a phone call for you.

Tanzee (1,2,3) Thank you. (Getting irritated all grab the phone.)

Tanzee(1) Do you mind?! (Picks up the phone and listens, nodding and growing more alarmed. Hangs up.)
Just as I thought. The kidnapper is among us. (Everyone's eyes widen and start looking around. Ryan gets nervous and starts to fidget.)
That was the coroner's report. Camilla died of an overdose of insulin, which is given to diabetics only to regulate the sugar level.
(All turn to Ryan who gets really nervous.)

Tanzee(2) Ryan, it was you, wasn't it?

Ryan I don't know what you mean.

Tanzee(3) Give it up. The court might be easier on you if you do.

Ryan I'm not going to confess to a crime I didn't commit.
(Tanzees all glare at her.)

Scott (quietly) Did you do it Ryan?

Ryan It wasn't supposed to turn out like this.

Ashley What do you mean?! How could you kill my sister? My sister!!!
(Lunges for Ryan. The two start fighting. Scott and Curtis pull them apart.)

Ryan You animal!!
(Ashley lunges at her again. The guys are still holding her.)

Ashley Me?! You're the one who killed my sister! Why? Why did you kill her?

Ryan (quietly) You were the one who was supposed to die.
(Ashley's eyes widen.)
For fooling around with Scott. And using him.

Scott You did this all. ..

Ryan For you. Because I loved you so much, Scott. I couldn't stand the thought of anybody using you.
(Everybody's in shock.)

Tanzee(3) I will take you outside. Phil, call the cops. They'll take her down to the station and book her.
(Everybody's reacting to the news.)

(Tanzee[3] comes back.)

Tanzee(3) Well, I solved another case.

Tanzee(2) What do you mean you solved it?

Tanzee(1) That's right. Thanks for sticking up for me. I'm Tanzee and I solved the case.
(All the Tanzees argue loudly.)

Phil Come back next year for the fourth annual Mystery Night and maybe then we'll solve the case of the three Tanzees.

(Curtain closes on their arguing.)

Created by Grace C. Lee

TOPIC 9: Parables, Persuasive Writing

Aim: How can a writer use a fiction format to state his views on a real life issue?
In what ways can characters or objects function as symbols to put a writer's ideas across to his audience?

Performance Objectives: Students will be able to:

English Language Arts	. recognize and comprehend the parable genre . explicate the symbols within a parable . infer the author's point of view from the plot of the parable . express in paragraph format their own reactions to that point of view
Critical Thinking	. draw reasonable conclusions from information found in a parable . use deductive and inductive reasoning in arriving at the author's point of view . formulate a judgment . make decisions about their future actions

Materials:

- "The Pearl" by John Steinbeck
- computer lab
- word processor
- Pearl Premise Sheet

Motivation:

Put up on the board.

1. "Money is the root of all evil."
2. "Money makes the world go around."

Given the two quotes above, ask the students the following questions:
"Which writer would be happy to win the lottery?"
"Which writer would not be happy to win the lottery?"
Ask the students to explain how they used the quotations to determine the correct answers.

Development:

1. Students have already been assigned and read "The Pearl" by John Steinbeck. As part of their assignment, students have been asked to write a brief summary of the premise (main idea/story situation) of this short novel. Review with the students some of the exercises and techniques taught in lesson 5. Have them use these same techniques to explicate the quotations on the board.

2. Distribute to students the Pearl Premise sheet. Allow time for a comparison between students' own work and this sheet. Students' job will be to figure out, based on this premise, with which of the two quotes on the board John Steinbeck would have agreed.

THE PEARL PREMISE

Once long ago a happy fisherman named Kino awoke to the song of the family in his simple home. His wife was already awake and his precious infant son was still asleep. The fisherman was a poor man but he had his canoe and his family.

One day the fisherman brought up from the sea, a pearl of great price. Now he hoped to become rich beyond his wildest dreams. But the pearl made his neighbors envy him. The pearl buyers in the city refused to give him a just price. His baby son was bitten by a scorpion and a scheming doctor gave Coyotito a powder to make him sick again. This guaranteed the doctor's recall, a hefty fee, and hopes for future fees.

The pearl became the magnet for thieves who caused Kino, Juana his wife, and Coyotito, his son, to flee their once happy home. This home was burned to the ground by individuals searching for the pearl. Kino's canoe, the tool of his livelihood, was purposely destroyed. His baby son's head was blown apart in a crossfire meant for Kino.

3. After reading the premise aloud ask the students with which quote Steinbeck agrees. Put a check next to number 1. Then ask them if Steinbeck would only feel this way about a man who acquires a pearl, but not about a poor man winning a lottery. Once the students agree that the pearl is used here as more than an actual pearl, tell them or elicit from them the fact that the pearl functions as a symbol in this work.

4. Put up on the board: "A symbol is an object or character in a story which stands for something beyond the actual object/character."
   Tell the students that a story where a writer uses symbols to get across a point of view is called a parable.

5. Students should now open a new file entitled Pearl and enter either their own summary or the one just distributed into the word processor. Explain that, after typing in the summary, students will use the word processor as a mechanical thought secretary to enter their evidence from the sheet to show with which of the quotations Steinbeck agreed. Ask them in what ways they might use the word processor to help accomplish this objective.

6. Instruct them to focus on the search and move text functions of the word processor. Ask them to draw on their past notetaking (with/without word processor) experiences and to explain how underlining or highlighting (with the cursor) various words can assist them in finding out the author's views.

7. After 10-15 minutes of computer-directed activity, ask the students to share some of the actions or words which revealed Steinbeck's point of view.

Summary:

1. With which quote did Steinbeck agree?
2. What words or plot events in his premise show that he agreed with this quote?
3. What symbols did he use in his parable?
4. What did each of these symbols signify (represent)?
5. To what extent do you agree or disagree with Steinbeck? Why?

Homework:

Write a paragraph telling whether you agree or disagree with Steinbeck's premise that: Money is the root of all evil." Explain your answer.

Enrichment: (With a word processor or independently)

Take the first two pages of THE PEARL or an editorial. Enter them in the word processor, scroll them (read through them) to extract words or phrases that reveal a writer's point of view. In a paragraph state that point of view. Tell whether you agree or disagree with it!

TOPIC 10: Suspense Genre — Justification of Opinion

Aim: What guidelines would you use to help you to decide whether to take advantage of an opportunity that may also carry risks?

Performance Objectives: Students will be able to:

English Language Arts	. critically read a story premise . make inferences and deductions from a given passage . isolate relevant details . form and state a personal opinion in paragraph form
Critical Thinking	. identify and formulate a problem . generate and evaluate strategies to deal with that problem . comprehend, develop, and apply concepts

Materials:

- computer lab
- word processor
- Monkey's Paw Problem Worksheet

Motivation:

Hold up an object, preferably a piece of china or an antique from a rummage sale. Tell the students that for the purpose of this writing exercise, you want them to imagine that this object has the ability to grant them three wishes. Ask what their initial responses to this concept are.

Development:

1. Ask the students to express their initial reactions to this opportunity. Elicit possible unfavorable consequences.

2. Tell the students that they will each receive a Monkey's Paw Problem worksheet based on the story by W.W. Jacobs. Explain that the handout was developed from the short story but differs somewhat from the actual story.

3. Students should read the handout and then open a new file called Monkey.Paw. Students will type a short paragraph explaining why they would or would not use the monkey's paw. To do this, they should first enter key words from the worksheet which affect their decision. After rereading the worksheet, they should then answer the three multiple-choice questions. (See Monkey's Paw Problem Sheet)

4. After 20 minute of individual work at the computer, give the students a chance to share their key word responses and their multiple choice answers. Be sure justifications of each correct choice are presented.

Summary:

1. What were the criteria or guidelines you used to make a decision about the paw?
2. Which key words helped you form the criteria?
3. If you decided not to use the paw, explain why not.
4. If you would opt to use the paw, tell how you would avoid its pitfall.

Homework:

1. Write a paragraph explaining why you would or would not use the paw.
2. Discuss in a paragraph the pitfall of the paw and tell how you would bypass it.

Enrichment:

Write a continuation of the story presented with any or all of the following endings: funny, suspense, and/or open ended. Tell which version is most likely suggested by the concept itself.

MONKEY'S PAW SHEET

A friend visits you. During the visit he shows you an object he picked up at a flea market. The seller claimed that the object, a withered paw, could grant its owner three wishes. Your friend was initially quite skeptical about this claim. But the seller asked that he try it out by making a wish. Laughingly your skeptical friend wished for a double chocolate chip ice cream cone. It materialized into his hand immediately. Before he could express his astonishment, a middle-aged man tossed a crisp $100 bill at the seller and ran off with the paw.

When your friend returned to the flea market the next Sunday, he was rather surprised to see the same seller displaying the same Monkey's Paw.

"How come you still have the paw?" your friend asked the seller.

"Oh, the previous owner has already had his three wishes." the seller answered in his eerie way.

"Then the owner returned the paw to you?" asked your friend. "No, it was returned by his widow," said the seller.

"What happened?" asked your friend.

"Oh, the third wish for all owners of the paw is for death," commented the seller.

Getting the concept straight.
Choose the "best" answer.

1. The paw's ability to grant three wishes

   a) is never demonstrated in the story
   b) is shown 3 times
   c) is demonstrated once in the actual narrative
   d) is reported on by the seller

   Explain your letter choice in a sentence or two.

2. It would seem from the evidence demonstrated here that

   a) the first wish is fairly safe
   b) the third wish may be for something other than death
   c) the seller was hiding the paw's third wish pitfall
   d) none of the above

3. The basic problem to solve would be:

   a) how to purchase the paw
   b) how to decide on a first wish
   c) how to find ways to avoid the third wish
   d) settling on the second wish

Answers: 1.c 2.a 3.c

TOPIC 11: Dialogue Writing — Suspense Play

Aim: How can an overheard conversation be represented through dialogue?
In what ways can the dialogue format be used as a means of conveying the writer's attitude or response to an event?

Performance Objectives: Students will be able to:

English Language Arts	. create a dialogue which satisfies set plot requirements . comprehend a given dialogue exchange . continue an unfinished dialogue
Critical Thinking	. use inductive and deductive reasoning . draw reasonable conclusions from information found in various sources . work on ways to solve a given dilemma situation

Materials:

- computer lab
- word processor
- Dialogue Sheet

Motivation:

Write the following dialogue exchange on the chalkboard and have students perform it.

Jim: Hello, Police Department. May I speak to the Sergeant?
Officer Blaine: Sergeant Blaine speaking. What is this call in reference to?
Jim: I'm Jim Safer of 725 Cortelyou Road. I was calling my best friend Mark at 448-7112 but I didn't get him.
Officer X (interrupts): So why are you bothering me?
Jim: Because time is of the essence. It's 4:35. I overheard another conversation where a murder was being plotted.
Officer Blaine: How do you know it wasn't a joke?
Jim: Believe me, I heard enough to know it's going to take place today at a building being remodeled on Ocean Parkway between 6 P.M. and 6:30 P.M. after the construction workers leave.
Officer Blaine: How old did you say you were Jim?
Jim: I didn't say. It's now 4:37. Don't you want to hear the name of the victim, a Mr. Sanders, whose nephews want to collect his insurance.
Officer Blaine: First I want to know how old you are, kid.

Development:

1. Ask the students what they think followed in the dialogue. Give some of the students the chance to improvise their endings in front of the class.

2. Have the students note the special dialogue format used by playwrights.

3. Ask the students what motivated Jim to call the police. Tell them that Jim is an intermediate school student. Then direct the students to consider Sgt. Blaine's reaction. Ask the students what might be the reasons that he reacts in the way he does to Jim. Finally have the students examine the time factor and tell why it is crucial.

4. Given this situation and this beginning of a dialogue exchange tell the students that they will have a chance to complete the dialogue exchange with at least two different endings. To facilitate their writing, they will work at the word processor.

5. Tell the students that they will have 15-20 minutes time on the word processor to type in the beginning of the dialogue (from the board) and then complete their two different endings assignment in a new file entitled Dialog.

6. After the time period has elapsed, invite the students to share at least one or the other of their suggested dialogues.

Summary:

1. What kinds of possible endings to the dialogue were there?
2. What elements in the situation made the ending crucial?
3. What facts about Jim made Sgt. Blaine's initial response to him understandable?
4. What dilemma was Jim faced with? How did he react to it?

Homework:

It is now 7 P.M. of that same day. Sgt. Blaine receives a call that a body has been found near Ocean Parkway and E. 7th Street. Another call comes in. The caller is Jim. Prepare a dialogue which presents the conversation between them.

Enrichment:

Read SORRY WRONG NUMBER and write a dialogue in which the chief operator responds positively to Mrs. Stevenson or create a dialogue in which Jim tells his father what he has heard and enlists his help!

TOPIC 12: Notetaking, Narrative Writing

Aim: How would a group of students react to being stranded on an island without adult supervision for an indefinite period of time?

(Note: This lesson may take more than one class period.)

Performance Objectives: Students will be able to:

English	. explain and work within the framework of the adventure genre
Language	. record the group's observations
Arts	. organize notes into a narrative
Critical	. keep good records of remarks
Thinking	. identify and formulate a problem situation
	. propose and evaluate ways to deal with that problem situation

Materials:

- computer lab
- word processor
- Island Premise

Motivation:

Tell the students that they are to imagine that they and their classmates are in the following situation:

You are on a school trip. A special plane has been chartered for an excursion to Bermuda. You and your classmates are being chaperoned by one of the teachers. Suddenly you hear strange noises. The captain's voice nervously comes over the loudspeaker. He instructs you to return to your seat. The plane begins a rapid descent. Then you lose consciousness.

You come to. The air around you is hot; various insects and birds are flying about. You seem to be on some sort of beach. As you struggle to your feet, you see bits of the plane wreckage. Your teacher is nowhere in sight. Some bodies lie strewn on the beach, but you also hear some voices. You struggle toward them on unsteady feet.

Development:

1. Divide the students into groups of 4-6 students in a group. Ask that the students select one student from each group to act as recorder and another student as word processor operator for the group.

2. Tell the groups that they will have ten minutes to come up with their initial responses and reactions to the situation. These responses and reactions should cover the first moments of awakening and the initial communications between survivors. Remind the students that the recorder for each group is to take down that group's responses and reactions!

3. After the ten minutes have elapsed, allow each group's recorder to read that particular group's responses to the situation. Encourage the various student groups to react to each other's responses and reactions!

4. Remind the groups to keep their initial "recordings" since these will be used for a full-period word processor lab. Now tell each group that a few hours have passed and the survivors are meeting together on the beach to decide whether to formulate rules to live by, to elect a leader or not.

   It is given that:

   The group survivors have already found that they can establish no radio contact with the outside world. The adult teacher's body and that of the pilot have been found. Before the group left, there was a nuclear confrontation between the U.S. and the Soviet Union leading to heightened tensions in that relationship. The island itself has a pure unpolluted stream, some wild boars, and many varieties of fruits!

5. Tell the students that they have 15 minutes to complete one or more of the following items:

   A list of rules for life on the island including punishments for breaking the rules.

   An explanation of why a set of rules for everyone to live by would not be a good idea.

   Qualities to be used in selecting one student as leader or the reason why a leader would not be a good idea.

   Remind the students that the recorder is to take down all of the group's observations.

6. After the 15 minute interval have the recorders read the various group's suggestions. Ask that one student in the class note down the rules and leadership qualities mentioned by two or more groups.

7. Tell the students that this basic situation of survival on an island without adult supervision is derived from William Golding's THE LORD OF THE FLIES. Tell them that Golding had one plot in mind for this situation but it involved all boys from a British Public (private) School.

Summary:

1. Given your notes and your reactions to setting up rules and electing a leader, what mode of writing (essay, story, play, etc.) might be used to develop these ideas?
2. In what ways might the rulemaking scene lend itself to dialogue?
3. In what ways could an individual student awakening on a beach amid a plane's wreckage become the opening of a short story.

Homework:

Select one type of writing - narrative or dramatic - to use as the framework for an island story. Write a story of your first day on the island.

Enrichment/Continuation:

During one of the class periods devoted to this topic, have students use the word processor to write group notes and/or individual ideas. Be sure to review procedures for handling disks, etc.

While each group's representative enters the results of their recording sessions, the remaining students should also work at computers working short scenarios of life on the island a week (month) later.

(Be sure students know how to use the move, edit, delete and insert functions in the word processing program.)

TOPIC 13: Science Fiction Genre — Pro/Con Paragraph

Aim: What would be your decision if you were offered an opportunity to travel through time, either back to the past or forward to the future?

Performance Objectives: Students will be able to:

English Language Arts	. recognize a convention of the science fiction genre . take notes to isolate relevant details . write a pro/con paragraph stating a personal opinion
Critical Thinking	. identify a problem . isolate issues in a controversial matter . organize and present supporting data and arguments . formulate a judgment

Materials:

- computer lab
- word processor
- Back to the Future Premise Sheet

Motivation:

Read this aloud to the students:

One of your friends who is really involved with computers tells you that he has got something special to show you. You go over to his house and are first sworn to secrecy never to reveal what you are about to see. After you give your friend Mike your word, you are led into the garage to see his latest invention. As you gaze at the various chambers and controls, your friend proudly announces that you use this machine to travel backward or forward through time. It can be used to travel to any year you may designate. In fact, Mike tells you he has already successfully tried it!

Knowing Mike's background you are intrigued. Mike has won several science fairs and works with a computer firm on a consultant basis, even though he is only a teenager. Mike has never lied to you.

Development:

1. Given this basic story opener, check to see if the students recognize the genre. Note on the board - Science Fiction. Then elicit from the student the particular theme suggested: Time Travel (Place that theme on the chalkboard.)

2. Now ask the students to literally put themselves into the story. Tell them you would like them to use the word processor to develop a discussion each of them would have with a friend who offered the opportunity for time travel. Ask the students which of the creative writing formats they have already used would be best suited for this project.

3. After the students supply the correct response, "dialogue," review with them the procedure for handling disks. Put on the board the dialogue/script writing format. Tell the students that they have the option of adding additional characters to their scenes. Caution them not to draw too heavily from the popular movie "Back to the Future" or H.G. Wells' THE TIME MACHINE. Rather they should create a dialogue in which

the characters discuss time travel as a very real option in an everyday world.

4. In a new file called Time, ask students to create a dialogue which will include three or four questions about time travel.

5. After students have saved their files, have at least two or three dialogues read aloud. Ask the students to share some of the questions used in the dialogue. List these questions on the board.

6. Then ask the students to enter the following on the word processor:

   TIME TRAVEL -- TO TRAVEL/NOT TO TRAVEL

   Elicit from the students or inform them that in a debate all statements for a given proposition are called "Pro." All statements against a given proposition are "Con." Tell them they should take 5 minutes to let the word processor collect their various thoughts on the issue of time travel. Ask them to consider seriously the very real possibility that in our modern day this kind of research could well be funded.

7. Invite the students to share some of their views on Time Travel. Have them save the file Time.Tra for future reference.

Summary:

1. What questions would have to be asked about any time travel machine?
2. In what ways might the answers to these questions affect your decision to opt for or against time travel?
3. Should the government fund time travel research? Why or why not?
4. How might a writer express his views on the real life option of time travel?
5. What kind of writing would best communicate a writer's point of view for/against this very possibility? Elicit Pro/Con Expository Paragraph

Homework:

Use your lists to develop a pro/con paragraph explaining your opinion of the government's funding time travel or your going on a time travel trip.

Enrichment:

Choose a year, era, or time in your parent's personal lives. Interview them about the time period. Use the notes to create a story or interior monologue to detail your experience of journeying backward in time. Perhaps, however, you would rather go forward in time. Then, use your imagination to create a science fiction story about your adventure.

TOPIC 14: Persuasive Writing; Introduction to Research Skills

Aim: Are the various new technological advances which generate life and labor-saving inventions a blessing or a curse?
What arguments might be advanced to support either side of this issue?

Performance Objectives: Students will be able to:

English Language Arts
- use one secondary source as part of a position paper
- write an outline for a persuasive essay
- formulate inferences in speech and in writing

Critical Thinking
- perceive hidden assumptions
- draw reasonable inferences from information available
- make reasonable predictions based on data
- come to a decision
- formulate a judgment

Materials:

(Teacher may ask prior to the lesson that students bring in some articles highlighting the "new technology.")

- computer lab
- word processor
- article highlighting the "new technology" (brought in by the teacher)

Motivation:

Teacher places the following on the board:

NEW TECHNOLOGY: A BLESSING OR A CURSE?

Ask the students to list all of the instances of new technological advances they have experienced or read about. Caution students that for the purposes of today's discussion "new technology" includes: inventions, medical breakthroughs, computer advances and telecommunications. Give the students 2-3 minutes to generate lists of their own for this category.

Development:

1. Have the students list their technology advances on the board. Then instruct them to work from this list plus a secondary source (teacher article or article which the student has brought in) to formulate their own judgments as to whether these instances of "new technology" are overall a blessing or a curse. Another way they may decide to approach the topic would be to form a judgment evaluating various aspects of the new technology separately and to decide perhaps that the "new technology" is a mixed bag of both inherent positives and negatives. As a third option they may choose to focus on just one example of the new technology and decide whether it is a blessing or a curse.

2. Tell the students that they will use the word processor as a facilitator for organizing their own views on the blessings and curses of the various aspects of the new technology or one single instance of that new technology.

Suggest that they first enter under "blessing" all of the positive points of the new technology from either their own views or newspaper articles. Next under the heading "curse" ask that they enter all the negative points of view and/or details from the article or articles. Inform the students that they will have 10-15 minutes for this processing of their own data and information on the word processor.

3. Have students turn on the computers. At the menu instruct them to start a new file called Tech.New, then enter data and options as detailed and put on the board.

4. After 15 minutes have passed, allow at least three students to read their blessings and/or curses lists aloud. Ask the students what they would need to do with these lists before getting ready to use them as a basis for paragraphs. Put up on the chalkboard some of their suggestions or suggest to them the following techniques for creating an outline:

   Reorder the points of view under both headings
   Group similar ideas or statements together
   Combine similar points into one idea

   Ask them in what ways the word processor might assist them with this paragraph organization and outlining. Be sure that the following ways are elicited:

   inserting missing items
   using block moves to move and regroup sections
   delete points repeated
   cursor and search through text and notes

   Give the students time to execute these functions on the word processor as they organize their paragraphs from their notes. The file should be saved for use in the next lesson.

5. Ask the students to review the opening statements. Challenge them to suggest what basic assumptions are behind someone's thinking who endorses: "Technology is a blessing." Then repeat the challenge with the "Technology is a curse" statement.

Summary:

1. In what ways did the article or articles support or refute parts of the statements?
2. What are some of the possible "blessing" aspects of the new technology?
3. What are some of the possible "curse" aspects of the new technology?
4. Given the data available from the article and the points of view heard or explored today, what would be some safe, reasonable predictions to be made about the continued use of technology?
5. Which popular new forms of technology came under severe attack?
6. What aspects of the new technology seem to be overwhelmingly positive?

Homework:

Gather two more articles featuring some aspect of the new technology or interview a parent and/or another student not in this class. Write down the positions taken on the overall issue of technology or a particular form of technology by the article or subjects of your interview.

Enrichment:

Read Ray Bradbury's short story "The Veldt." What is his view on this proposition: New Technology, A Blessing or a Curse? State what you think Bradbury's position to be. Quote from the text of the story itself to justify your inference of Bradbury's points of view on this issue.

TOPIC 15: First Draft Research Paper from Notes/Outline, Two Sources

Aim: How can you generate a research paper from two outside sources and your own notes?
In what ways might you add to your research to make your paragraphs more effective?

Performance Objectives: Students will be able to:

English Language Arts	. use an outline to write a report
	. use two outside sources
	. make an appropriate transition between paragraphs
	. add in additional information to bolster an argument
	. write in the persuasive mode
Critical Thinking	. formulate a judgment based on reasonable inferences drawn from a given body of data
	. analyze and synthesize additional data into a given framework
	. develop and use a general concept

Materials:

- computer lab
- word processor
- student articles
- copy of excerpt from "The Veldt"

Motivation:

On chalkboard -- "Technology -- A Blessing or a Curse?"

Read the students a bit from "The Veldt." Then ask students: "What would Bradbury have had to say about this proposition? How can we tell what Bradbury would have had to say on this proposition?" Have students suggest wording, tone, and style.

Development:

1. Ask students to share some of the additional articles and comments they have gathered on the proposition, "Technology -- A Blessing or a Curse." Teacher records sample comments and quotes on the board.

2. Ask the students to review their notes. After retrieving the file Tech.New, they should insert their new data under the appropriate heading. They will either enter one of their own articles or the Bradbury text. Remind them that this may also involve moving blocks of material and deleting some portions of the outline previously developed.

3. Ask the students how they will credit material in their paragraphs which is derived from articles read or persons interviewed. Outline on the board the format for quote attribution within the paragraph.

   Be sure students are also instructed to enter exact page, issue, month, date, publisher, city of publication, year and other data which will be needed for footnoting and bibliography in any research paper to be developed.

4. Ask the students to generate at the word processor a single sentence which states their own individual positions on Technology -- A Blessing

or a Curse. Allow them 3-5 minutes to play around on the word processor with that sentence until it precisely states their own views. Remind them that their views should be informed by their two outside sources.

5. After the students have explored their views, ask that two or three statements be read aloud. Instruct each student to use the statement prepared as a governing principle. Give the students 20-25 minutes to work their outlines into two paragraphs which enforce their governing principles.

6. When the time allotment for first paragraph writing has elapsed, ask the students to search through their work for the last line of the first paragraph and the first line of the following paragraph. Have them reread this portion to see that a link is made between the two paragraphs - a transition.

7. Have two or three students read their "transitional lines" (last line of the first paragraph - first line of the second paragraph). Ask students to suggest a list of potential "transition" words. Put these on the board. Among these should be: "on the other hand," "therefore," "in contrast," "in addition," "as a direct consequence of," "next," "after," "supporting this view," "refuting this view." Give the students 3-5 minutes to tinker with their paragraph transitions.

Summary:

1. In what ways did you have to change your original outlines because of your new sources?
2. How did you credit outside sources?
3. To what extent were your original responses to this question changed by your research or classwork?
4. How did the word processor facilitate your work on paragraph transitions and paragraph development?
5. In what ways might science fiction writers use their stories to comment on the new technology?

Homework:

Write an introductory paragraph and a concluding paragraph to add to these two paragraphs. Use your governing principle as a guideline.

Enrichment:

Take a story by any science fiction writer. Type it into the word processor and print it (or photocopy it). Circle all the references to new technology. Then circle clues in wording, plotline or characterization which reveal the writer's attitude. Write one paragraph about the writer's attitude, and then one paragraph on your own response to the author's attitude.

TOPIC 16: Short Story Writing
(Can be Follow-up to TOPIC 4)

Aim: Given a basic premise or story idea, how might the writer "flesh out" the material to create a full length story?

Performance Objectives: Students will be able to:

English Language Arts Critical Thinking	. comprehend the specific characteristics of the short story . explore and select from several plotlines . develop a short story from a paragraph premise . use deductive reasoning in developing a whole story from a premise . draw reasonable conclusions from information given . adopt different points of view . explore the consequences of a single approach

Materials:

- computer lab
- word processor
- Carl Cortelyou Caper sheet

Motivation:

Present the class with copies of the Carl Cortelyou Caper sheet. Read this sheet aloud:

Carl Cortelyou, aged 59, the 280-pound owner of the world famous CARL'S COOKIES FRANCHISE, collapsed in his kitchen. His wife Cornelia a 23-year old top model rushed to the next door condo apartment of their mutual friend, the dashing Dr. Mike Marvelo, plastic surgeon to the stars. Dr. Marvelo recalls Cornelia's screams of: "Come quick! My husband took poison!" Thus alerted, Dr. Marvelo quickly followed the slender Cornelia.

But he was too late. Carl Cortelyou was dead. The phone rang. Cornelia's face blanched. "It's probably his lawyer," she said. "He was drawing up a new will."
"Did he...?" asked Marvelo. But their conversation was cut off by heavy banging at the door, as the police, already summoned by the shrewd Dr. Marvelo, arrived.

Ask the students what type of story would follow such a premise (story idea). Write MYSTERY on the board.

Development:

1. Ask the students to give the elements of the short story. List on the board the following key elements: Characters, plot, quick resolution of problem stated at the beginning, dialogue, and conflict.

2. Suggest to the students that they deduce from the premise at least three different plot lines. Tell them that they will use the word processor as their tool for this writing assignment. The word processor will allow them to literally "see" or screen the multiple story plotlines from which they will then select and develop one.

3. Students may need at this point to review the story and notes they created as part of Topic 4 writing from the picture lesson.

4. Tell students to turn on the word processor and open a new file called Carl.Cap. Tell the students that they will have ten minutes time at the word processor to generate three different plotlines. Ask the students in what ways they can use the word processor's special functions to help them write a short story. Elicit: enter the premise, use the cursor to search, delete, and note significant words or phrases, allow the keyboard to "record" their ideas and then looking at these ideas to see (scrolling back if necessary) which is most desirable. (Put some of the suggestions up on the board.)

5. After the ten-minute work period, have the students share some of the various plot ideas they have generated. Direct the students' attention to the next key story-writing element... characters. Ask the students to name the characters in this story: Carl Cortelyou, Cornelia Cortelyou, Dr. Mike Marvelo. Students may also want to list the unknown lawyer and provide him with a name. Challenge the students to invent motives, physical and personality characteristics, interests, styles, mannerisms, and dialogue which would "flesh out" these characters.

6. Tell the students that they will have 15 minutes to use the word processor to create and extend details for the characters. Suggest that for each character, they enter the name of the character and then enter as many details invented for that character as possible.

7. At the end of the fifteen-minute period, instruct the student to scroll back and record in their notebooks their best plotline and choice character bits. Then have them save Carl.Cap for future use.

Summary:

1. What do you need to do with a premise in order to create a short story from it?
2. Why would you want to generate more than one plotline?
3. How can you develop "fleshed out" characters when you are given just a name?
4. How do the special functions of the word processor facilitate your writing?
5. What different types of stories might be generated from this single premise?

Homework:

Use your "best" plotline and character bits to create a short story. Be sure your story is at least 750 words long.

Enrichment:

Take any favorite short story. Extract from the story the basic premise (situation) and characters. Then change parts of the basic premise to create your own version of that story.

TOPIC 17: Stream of Consciousness, Diary Writing

Aim: How can writing be used to convey an individual's thoughts? What form of writing is suited to day-by-day comments on an individual's life and the world around him?

Performance Objectives: Students will be able to:

English Language Arts	. comprehend and use the stream of consciousness technique (also called interior monologue) . write in a stream of consciousness form . comprehend and write in diary format
Critical Thinking Skills	. draw reasonable conclusions from information found in various sources . look for patterns . use inference . maintain an overview

Materials:

- computer lab
- word processor
- Stream of Consciousness and Journal handouts

Motivation:

Distribute the following piece of writing and tell students that it was found in the apartment of Ralph Chandman. He has been missing for over 5 days, so it is important that any clue which can give us some idea as to his whereabouts be followed up as thoroughly as possible!

I am sane! I know I am sane! Yet I also know that the man in the raincoat with fresh rain on his shoulders will always be behind me. I see him when I leave for work at the office. He is behind me on the Newsview cafeteria line still grinning with rain on his shoulders even when it's a scorching 93 degrees outside and hasn't rained in days . . . Oh . . . I hear him . . . No just that idiot woman next door. The man was riding next to us in the elevator . . . There he was big as life with that frightening rain on his shoulders . . . I pushed her . . . That idiotic woman squirmed away from me . . . And screamed out that I was crazy . . . Crazy!! Crazy!!! The man was right behind me when she slammed the door . . . I am sane, perfectly, sane!! Sane I tell you . . . sane . . . (writing on the manuscript broke off here)

Development:

1. Ask the students to skim this sheet just for appearance. Ask them how they would evaluate the writer's punctuation. Elicit: irregular punctuation (note response on board). Then ask the students about the writer's word choice and sentence structure. Elicit: unvaried and short. Finally ask what mood is expressed in this writing. Elicit: nervous, frightened, hysterical. Ask "What is the purpose of this writing?" Elicit: express thoughts going on inside a person's head (stream of consciousness or interior monologue).

2. Tell the students that writings or pieces of literature which express a character's or individual's internal thoughts are called: stream of consciousness writing (or interior monologue writing). Challenge them to come up with a stream of consciousness or interior monologue paragraph for the woman in the elevator or the man in the raincoat.

3. Tell the students that they will use the word processor to act as a thought transmitter. Advise them to put themselves in the mind of the woman or the man in the raincoat. Then let the keys of the word processor transmit their notes with plenty of mood words, punctuation marks, etc. Caution them that sometimes, just as thoughts run on, so too do sentences "run on" in the stream of consciousness mode.

4. Remind the students of the correct method for handling disks and turning on the word processor. Have them insert their disks into the disk drive, and turn on the computer. At the menu, tell them to open a new file called Stream. Tell them that they have 10-15 minutes to create interior monologues for either the woman or the man in the raincoat. Suggest that they might begin by entering a mood word and going on from there.

5. Have the students share their monologues. Ask that students search through each other's stream of consciousness writing and copy down words or punctuation which signifies mood.

6. Distribute the next piece of writing and tell students that it was found in Ralph Chandman's daily journal logged at his Newsway offices at 750 Third Avenue. Ask them to analyze this piece and see how it differs from the other writing found. Elicit the key differences between the journal and the Stream of Consciousness monologue and record them on the board.

   July 10, 1987

   It is 93 outside and our lights are flickering. The leads on my city corruption story are many. So far they all seem to be leading me up blind alleys. Someone is tailing me!

   July 11, 1987

   Humidity down a bit. I got a threat in the mail today. Someone warned me that this might be my last story if I expose the Commissioner.

7. The file Stream should be saved for future reference.

Summary:

1. By what qualities of mood, punctuation and sentence structure do you recognize stream of consciousness?
2. To what extent is it possible to evaluate the "truth" of the ideal expressed in the stream of consciousness piece?
3. In what ways does journal writing differ from the interior monologue/stream of consciousness writing?
4. For what story might journal writing be more appropriate than a monologue and vice versa?

Homework:

On July 13 Ralph Chandman is crouching in an alleyway with the man in the raincoat bending over him. Write either an interior monologue for Ralph or journal entry for an officer.

Enrichment:

Write an interior monologue or stream of consciousness piece for book, film, or TV character. Write a journal entry for an investigative reporter or a baseball player.

TOPIC 18: PCT Report Exam, Paragraph Organization

Aim: How can the following details be put in order to reveal the solution to the case?

Performance Objectives: Students will be able to:

English Language Arts Critical Thinking	. organize notes to write a report . use critical reading skills to find a solution . make inferences from a given set of information . write a persuasive paragraph . sequence, categorize, and prioritize . seriate bits of information . use deductive and inductive reasoning . formulate a solution to a problem construct . reach a decision based on the given evidence

Materials:

- computer lab
- word processor
- Room 1542 Clues Sheet

Motivation:

Tell the students that they have gotten summer employment as detective interns in the Mazelighting Agency. As part of their employment, they have to work from jumbled Mazelighting past case files to formulate solutions. A tally of correctly-formulated solutions is being kept for each employee. At the end of the summer, the intern with the highest total will receive a cash bonus and a part-time fall job.

Development:

1. Distribute the Room 1542 clues sheet to the class

Room 1542 Clues Sheet - Missing Person John Smith.

1. No one can remember what Mr. Smith looked like

2. Mr. Smith left the Sheraton Helmsley without paying the $1200 bill for his suite.

3. In his vacated hotel room a mustache brush, a razor with black hairs on it, and a bow tie were left on the bureau top.

4. The mirror which was to the left of the phone had writing on its uppermost left corner in grease stick.

5. The writing found on the mirror was RR--432-3777

6. A half-price ticket to De Betta, N.Y. was found on the floor.

7. The suitcase when searched contained 3 NYTEL Directories and a makeup kit.

8. Ten dollars was found on the floor

9. A shoeshine kit and a blackened shoe rag were found.

2. Respond to the following question: "How can John Smith be found to pay his debts and help our agency get its fee?" Help students to analyze clues and discuss which can be used to help them figure out the probable whereabouts of Mr. Smith. Have these clues noted on the board with key words/signals underlined.

3. At this point review with the students the procedure for handling disks and turning on the word processor. Review the search, move and delete functions. Have them insert the disk into the disk drive and turn on the computer. At the menu, tell them to open a new file and name it Smith. Students will begin their individual detective work.

4. Ask the students to generate an opening sentence for a report on this case. (They will be writing solutions, in competition with each other, to try for the cash bonuses and job.) The opening sentence should tell the whereabouts of John Smith. Remind them that they can toy with sentence structure on the word processor until it is as precise as they wish. Give them 3-5 minutes to come up with opening statements for their reports.

5. After the time has passed, have several opening statements read. Place these sample openings on the board. Tell the students that they will now have 15 minutes time to put the initial facts from the case file into a coherent paragraph which supports their opening findings as to the whereabouts of John Smith. If they have time, they can read over and critique their own paragraph after they scroll through the material. When they are done, the file should be saved for future use.

Summary:

1. Which clues or notes were significant in helping you determine the whereabouts of John Smith? Why?
2. Which were not significant? Why?
3. In making a report of this information what is the natural "lead" sentence?
4. What are the other sentences which follow in the paragraph meant to do?
5. In what ways is case solving like problem solving?
6. How did you arrive at the solution in the case?
7. How was the word processor helpful in writing your solution?

Homework:

Write a detailed report on the "John Smith Missing Person Report Case." Add a second paragraph giving John a motive and a purpose for his crime.

Enrichment:

Write a prequel to the story of John Smith detailing his actions before he disappeared. Tell why you thought he was acting suspiciously.

TOPIC 19: Critical Reading Skills - Semiotic Semantic Analysis

Aim: In what ways do the beginning (first passage) and the ending of a book clue the reader in to the plot's overall design?

Performance Objectives: Students will be able to:

English Language Arts	. analyze a given passage for mood, characters, setting, diction, time, point of view, part of speech frequency . make inferences from an excerpt of a work about the overall structure and hidden assumptions . deduce missing parts of a narrative
Critical Thinking	. make inferences . isolate relevant details . use deductive reasoning . analyze, compare, and contrast a given body of information . categorize and classify . observe patterns . predict outcomes . check and confirm predicted outcomes

Materials:

- computer lab
- word processor (Picture disk version of this lesson will follow.)
- students bring in their own texts/teacher provides common text

Motivation:

"Students, today we are going to cover an entire work from beginning to ending. Don,t worry, we are not going to read the whole book; rather we are going to read the very first page of the book and the very last page of the book." Then ask the students to tell you what, if anything, could be gained from reading just the very beginning and the ending of a book

Record some sample student responses on the board. Request that students enter their initial reactions to this strategy for reading in their notebooks. Have a few students state opposing viewpoints of this study.

Development:

1. Have the students open their texts. Tell them that they will have 15 minutes to search through the beginning of the story for the following elements. Place these on the board and have students copy them in their notebooks.

	Beginnings	Endings
Time		
Mood		
Speaker		
Characters		
Diction (style of speaking)		

What will Happen/Type of story

2. Tell the students that as a mechanical aid in with their work they will use the word processor. Ask them what functions of the word processor will be most useful in this search. Elicit or suggest: move blocks of text, insert, delete, and string or character search. Students should

open a new file and name it Beg.End. Now the students should begin work on the passage.

3. After fifteen minutes of independent work on the passage, ask the students to share their findings, and fill in the chart. Review each specific element on the chart with the students. Elicit as many citations (quotes) from the text as possible. Be sure that all the students copy the words they missed in their searches.

4. Challenge the students to come up with predictions about the kind of story they will read: genre, probable ending, and type of plotline. Tell them to enter these predictions on their sheets.

5. Next instruct the students to go through the same reading and notetaking process for the ending of the work. Ask them what they might do with the categories of probable ending, genre, and type of plotline. Elicit from them the opportunity to check out or confirm their predictions made in step 5.

6. Review the students' work and enter their notes on the board under the Endings side of the chart. After they suggest responses to various sections, ask them how accurate their predictions about the book werein light of the ending. Explain to them how they are making deductions about the missing sections of the book from its ending.

Summary:

1. Reread your initial reaction to this strategy, in what ways if any have your reactions changed? Explain why they have changed.
2. What elements of a work can be derived from its beginnings?
3. What predictions can be made about a work based on its beginnings?
4. In what ways can these elements be isolated in the ending?
5. How can predictions of story outcome be checked in the ending?
6. What can you learn about a book by reading its beginning and ending before reading the book?
7. Is this strategy a good way to begin any book? Explain why or why not.

Homework:

Try out this strategy with any other book you've enjoyed reading. Make a Beginnings and Endings chart for the book.

Enrichment:

Try writing the "missing middle" part for this book or for any book you have not read. After you have done the Beginning and Ending charts. Be sure to explain what characters, moods, or settings helped you figure out the middle.

For what genre might this technique be a poor approach? Name the genre and explain why. How does making predictions about a story facilitate reading?

TOPIC 20: Critical Reading Skills/ Semiotic Semantic Analysis

Aim: In what ways do a story's first picture images "clue" the reader into the writer's overall plot design?
How do picture images suggested at the beginning of a story, and, compared with picture images suggested at the end of a story, give the reader an overview of the complete work?

Performance Objectives: Students will be able to:

English Language Arts	. write a descriptive paragraph . analyze and explicate an illustration in speech and in writing
Critical Thinking	. draw inferences from visual data . reach reasonable conclusions based on visual data . compare, contrast, analyze, and explicate two images . observe patterns . maintain an overview . predict outcomes . confirm/check predictions

Materials:

- computer lab
- software: Picture Disk
- pictures: Terminal, Room, Pre-Cindy, Lord, Canoe, Burning, Illustrated, Cinderella, Huck, Red Pony

Motivation:

Tell the students that when a writer starts a story he often deliberately shapes a certain scene so vividly that even when his story is not illustrated, a picture forms in our minds of the particular scene. In the same way, when a writer ends a story, the reader is often left with a picture that remains in the reader's mind.

Suggest that the students think about some books, stories, or plays which form pictures in their minds as they read them. Direct them to begin thinking of horror or science fiction stories in particular. Ask the students to describe some of these memorable pictures.

Development:

1. Tell the students that today's lesson will involve a change of pace. They are going to view a sort of slide show of BEGINNINGS AND ENDINGS pictures from various works. Some of these pictures will be immediately recognizable, while others will be unfamiliar. For each picture shown, the students are to look at the picture image for 90 seconds. They make notes as they observe, then write down what they see. As they are taking notes, suggest that they observe the picture and try to focus on the following details: place, dress, description of figure, expression or action shown, objects in the picture, relation of objects to one another, unusual or unexpected images or positions. Have students write these categories in their notebooks.

   Challenge the students to find a particular mood conveyed by the picture, Urge them to see if they can come up with predictions of what will come next after this scene.

2. Remind students of the correct method for handling disks. Tell them to insert picture disk software into drive. Students should turn on the monitors and computer power. They will have 90 seconds to look at the beginning picture (which is inspired by FAHRENHEIT 451). They may take notes during the observation or after the picture fades from the screen.

3. When the picture has faded from the screen, tell students that they should take five minutes to write down notes about the details they observed next to the proper categories in their notebooks. If they have time, they should put these notes into description paragraph form. After five minutes, have at least one or two students share their notes or paragraphs. Put up some of the description findings on the board, then allow students to review the picture image.

4. After the 90-second second viewing, give the students a chance to revise their description notes or paragraphs. Allow them the option of making a short note to themselves about ways to improve their observation skills.

5. Now ask the students to look at their description notes and use them to predict what will happen next after this picture is unfrozen. Tell them to write their predictions down. Allow 3 minutes for this activity.

6. Next tell the students that they will view the "Ending" image of this work. They will follow the same procedure they used for the Beginning: view, record details, by category and compose a paragraph from the notes. Ask them what additional item they can "check out" after they see the Ending picture. Have students share their predictions of what might happen after the beginning picture unfreezes.

7. The students have 90 seconds for the first viewing of the Ending Picture (again inspired by the ending of FAHRENHElT 451). When the picture dissolves, direct their attention to the same list of details they reported on for the Beginning Picture. Give them seven minutes to take notes, compose a paragraph (or begin to, depending on achievement level), and check on the accuracy of their predictions. Tell students that the pictures they viewed were inspired by FAHRENHEIT 451.

8. Instruct the students to remove disks from the machines, turn off the computer, monitor, and power switches. Remind the students to put diskettes into protective covers without touching the recording surface.

Summary:

1. In what ways does the Beginning Picture Image suggest what the story will be about?
2. What predictions if any can be made about a work based on its Beginning Picture?
3. In what ways can a closing Ending picture confirm or refute these predictions?
4. How does comparing the closing image with the opening image give you a sense of the book's overall plot?
5. Who else besides a writer or a reader might want to pay particular attention to closing and opening pictures?

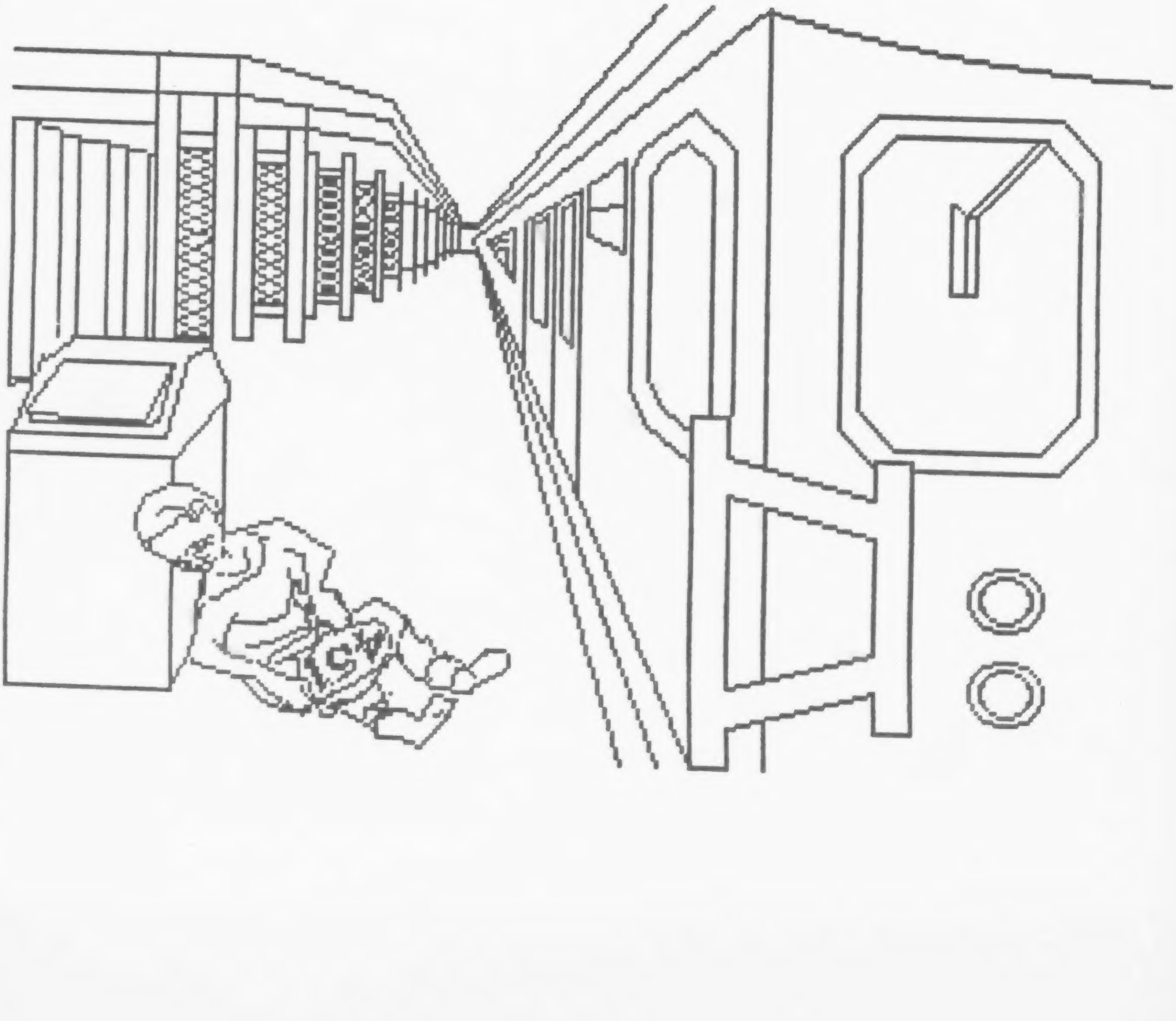
Homework:

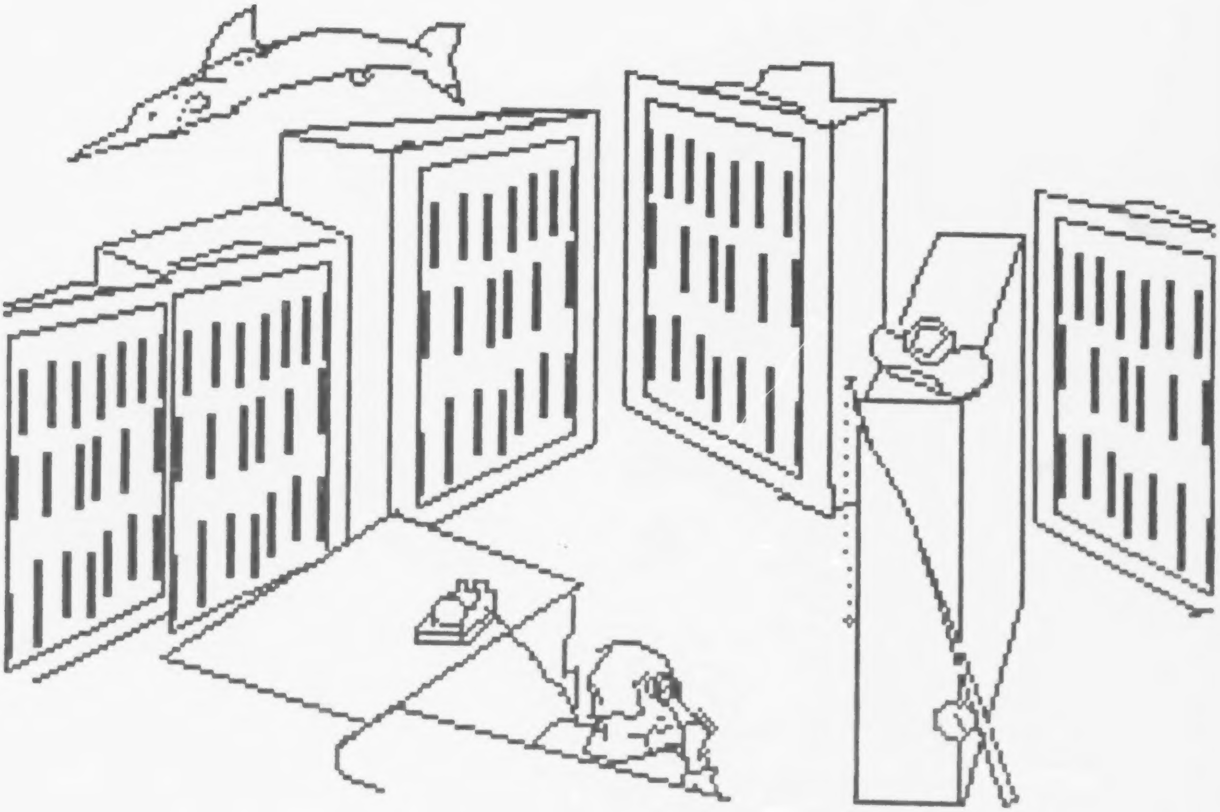
Develop a three paragraph description of the beginning and ending pictures from FAHRENHEIT 451. Use this format:
paragraph one - the beginning picture
paragraph two-the ending picture
paragraph three - ways in which the pictures compared and contrasted
or paragraph three - predictions made from the beginning paragraph

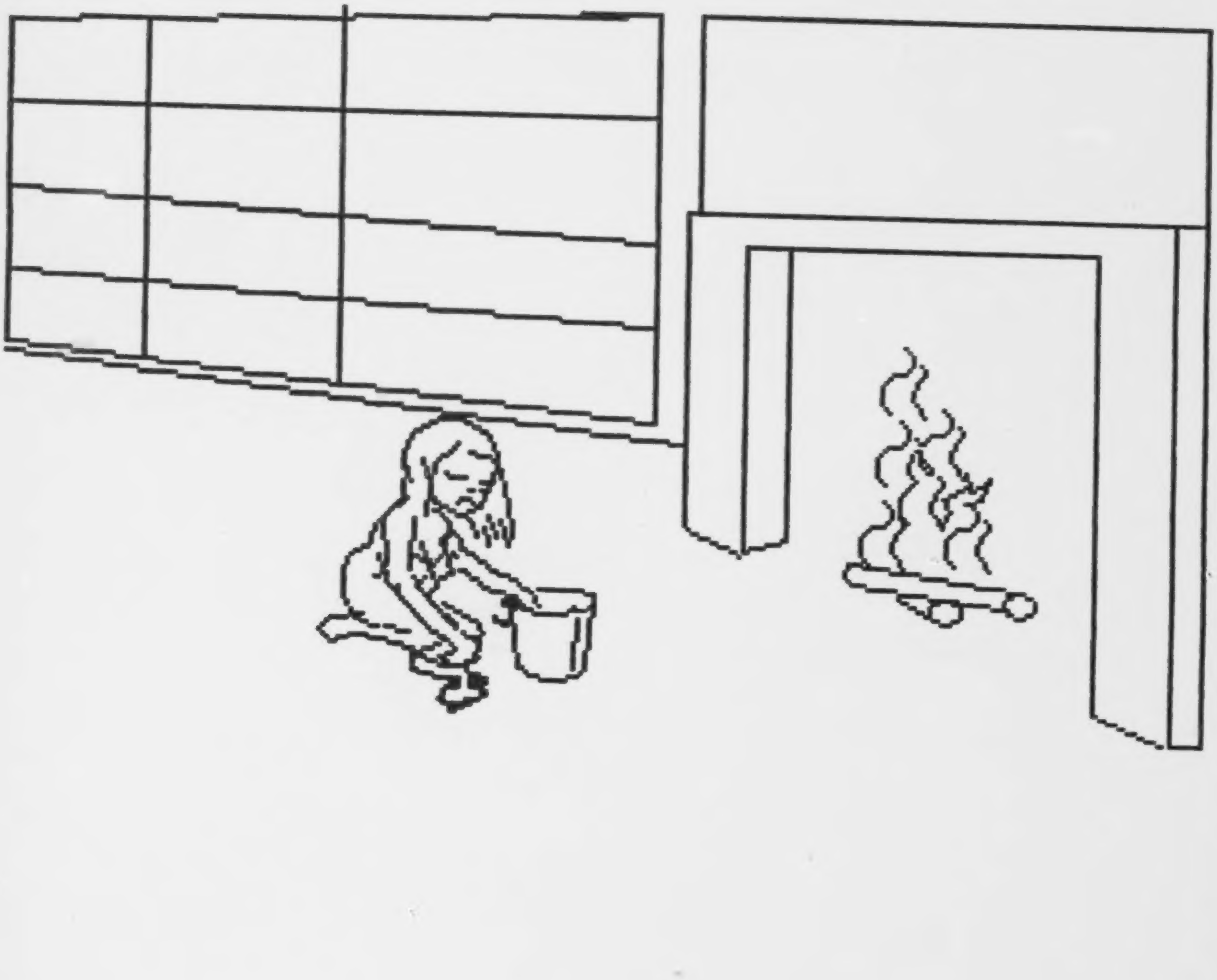
Enrichment:

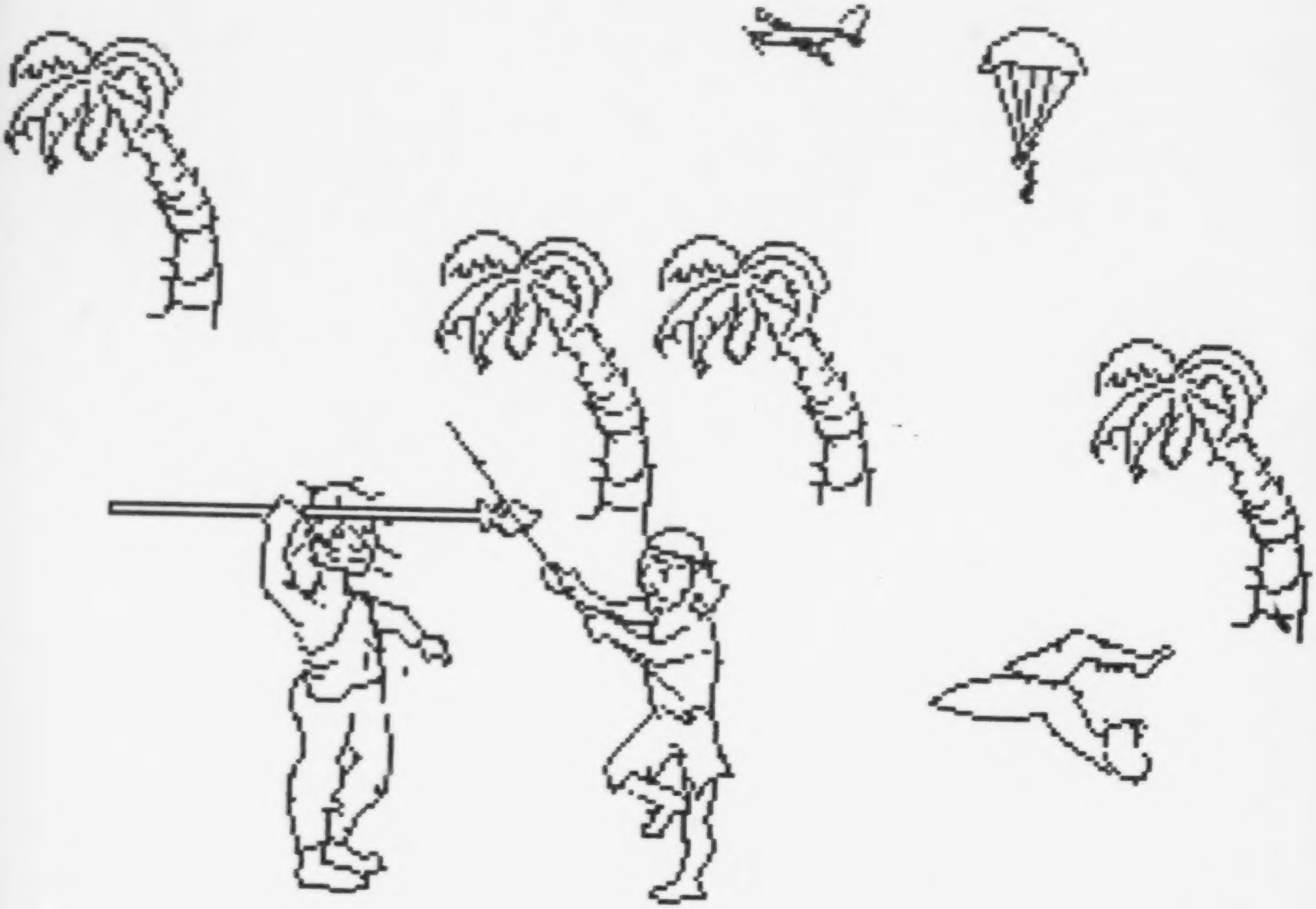
1. The teacher may want to allow the students another full lab period working through the five other pairs of beginning and ending pictures on the disk or use one of these pairs to measure student performance objectives mastery.

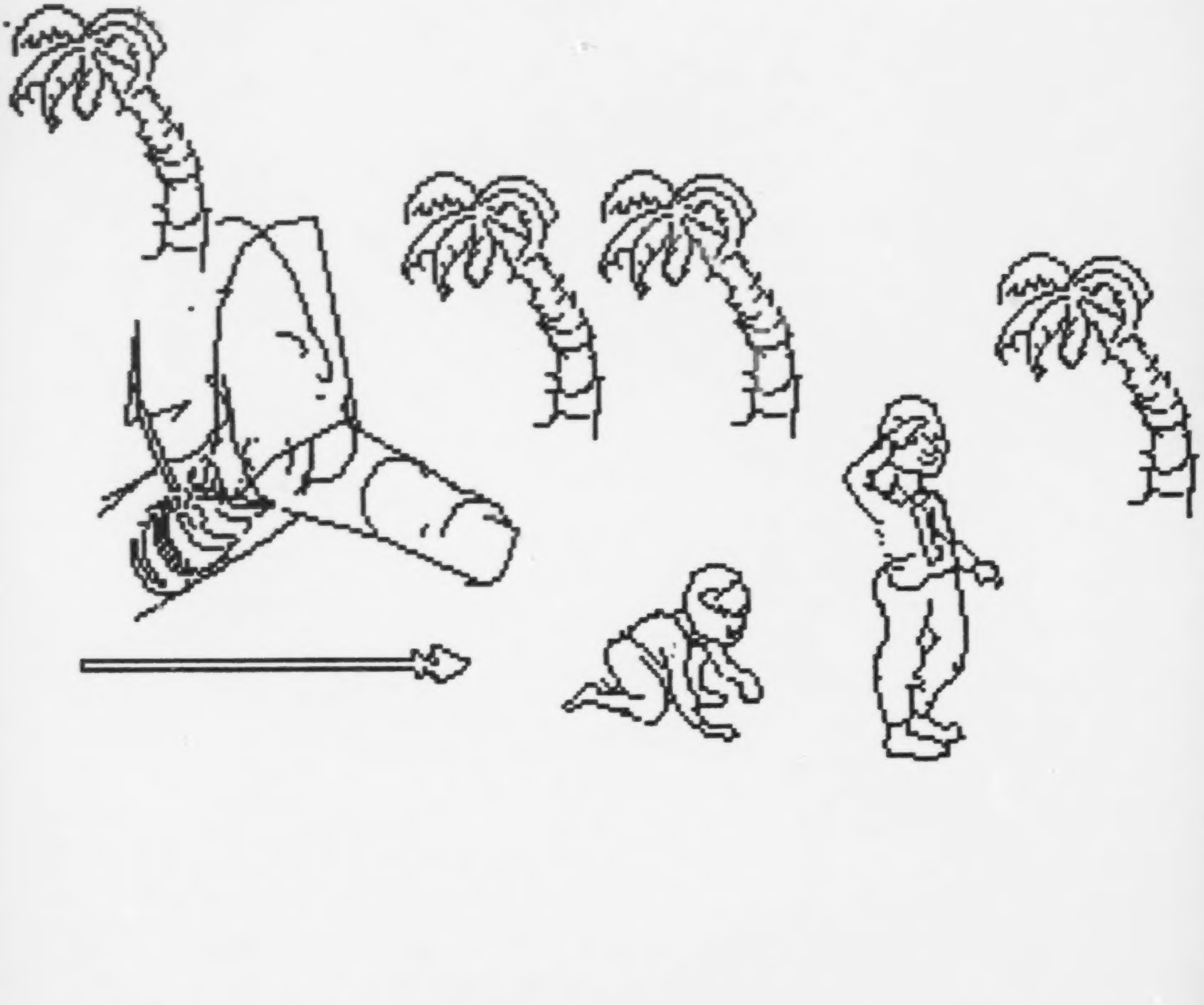
2. Try out this strategy on your own by describing the first picture set up through description in your favorite book, and then the last picture set up. If you are an artist, draw beginnings and endings pictures. Take out an illustrated picture book and see how the pictures in it match up to the pictures set up through the description. Write down your evaluation of the illustrator's work.

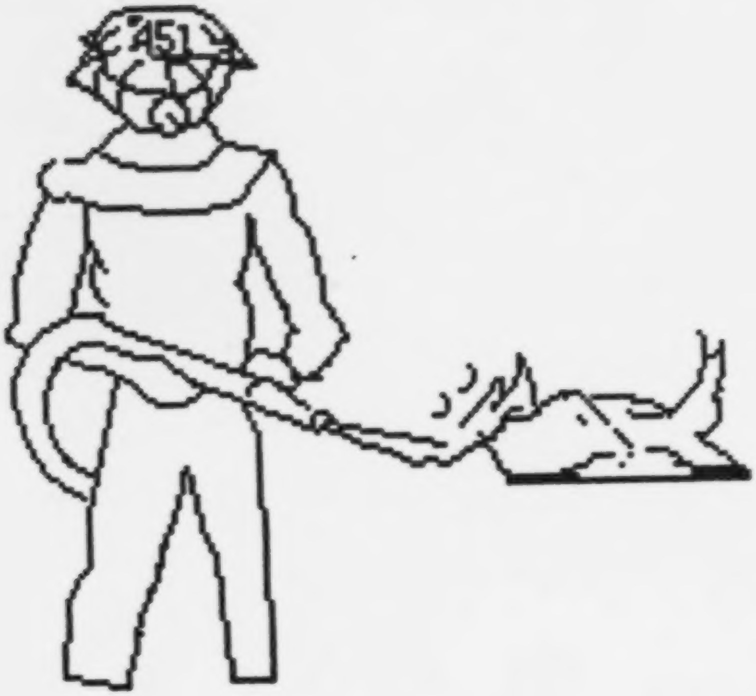








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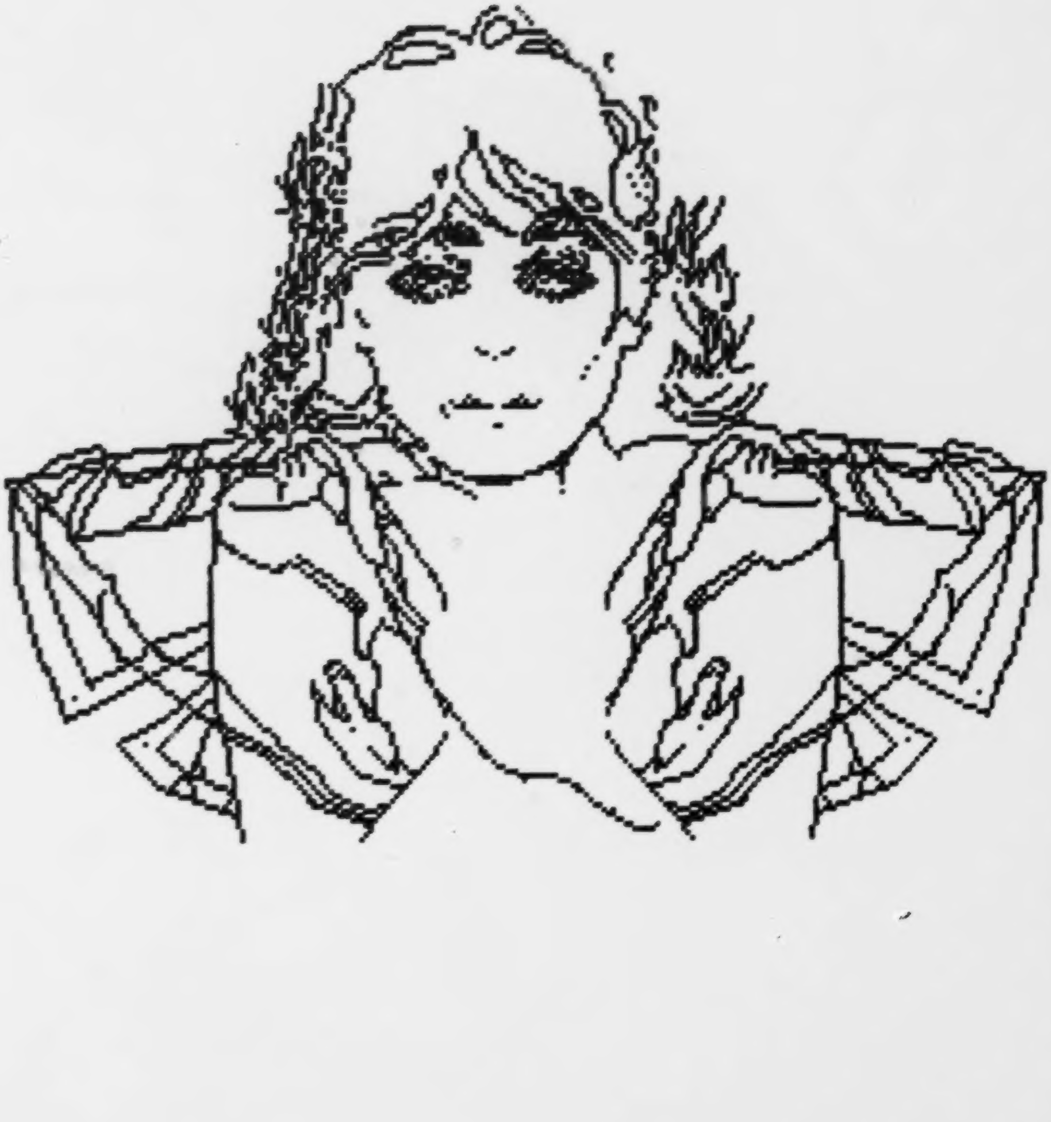
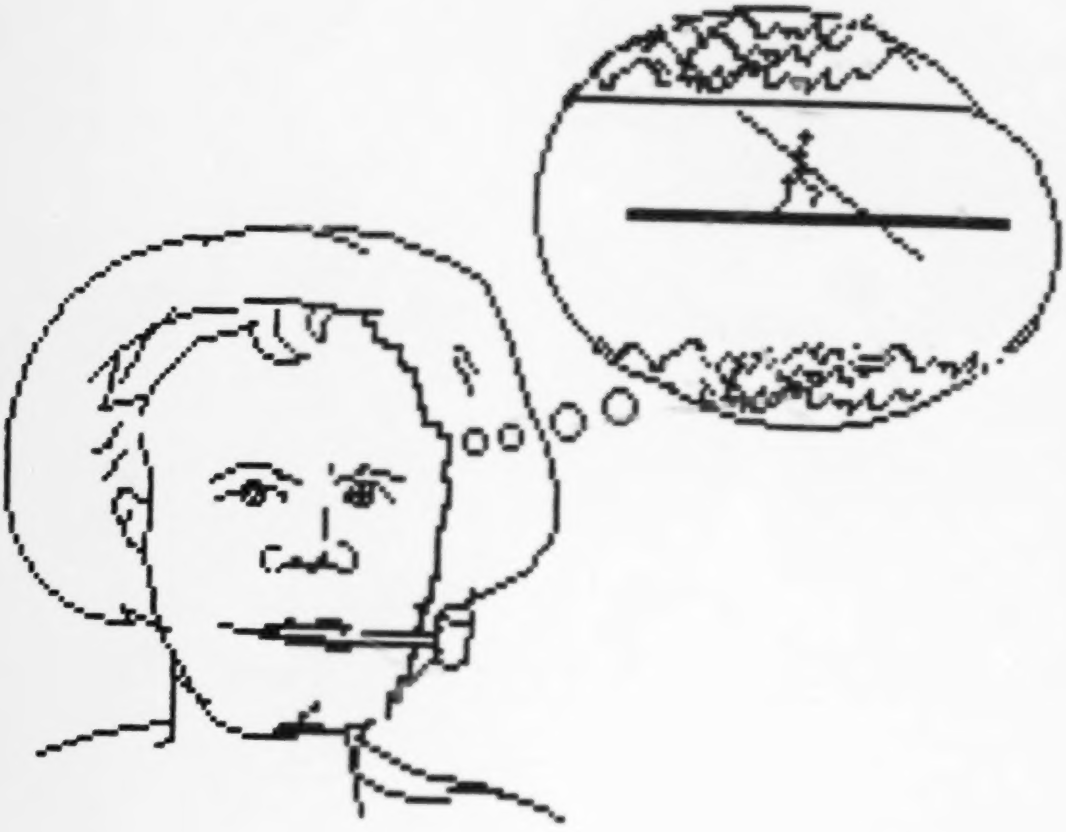
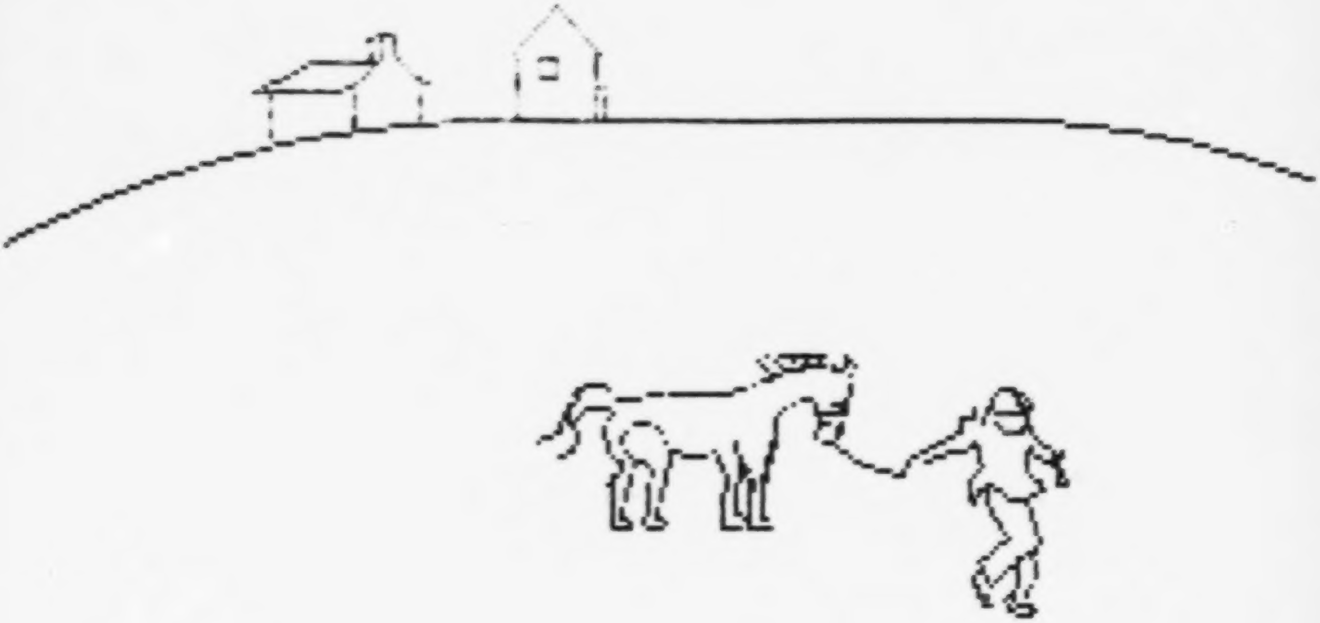






TOPIC 21: Developing the 4 - 5 Paragraph Essay (PCT, RCT Exam)

Teacher should use LESSONS 19, 20, and 21 in sequence.

Aim: How might the beginnings and endings pictures be compared and contrasted?

Performance Objectives: Students will be able to:

English Language Arts
- read for details
- use vivid words effectively
- make an outline from notes
- write comparison and contrast paragraphs
- write introductory and concluding paragraphs

Critical Thinking
- isolate relevant details
- compare, contrast different visual data
- synthesize and analyze visual data
- maintain an overview of a problem construct
- observe patterns
- draw reasonable conclusions from information given

Materials:

- computer lab
- word processor
- teacher prepared Beginnings and Endings sheet for a given text
- handout of the first and last pages of a work

Motivation:

Tell the students that often a writer's opening and closing of a story evokes a specific picture. Ask them to focus on a book they have just studied. What was the picture evoked at the beginning of the story? What was the picture used at the ending of the story?

Development:

1. Distribute and discuss the first and last pages of a work.

2. Tell students that when the menu appears on the screen they should name the file they will use Beg.End. Then have students enter the beginning passage into the word processor. Tell them that their task is to use it to find a picture image suggested by its wording. An alternative task if this one does not suit them would be to pretend that they are screenwriters who are adapting this book for a film. As screenwriters, they want to use the text to decide on a location and an opening scene for their film.

3. Ask the students what notetaking and reading techniques/strategies they will use to come up with a picture evoked by the beginning. Elicit or present them with the following techniques:
   search for adjectives,
   descriptive phrases,
   character descriptions,
   concrete nouns which indicate time,
   mood, season indicators.

   If reinforcement is needed in any of these areas, students may use underline functions to highlight all adjectives (descriptive phrases, time nouns, etc.). After several minutes, review what has been underlined, correcting wrong choices where necessary.

4. Students should now re-read the beginning passage, take notes and then describe the picture image or set location suggested by the beginning.

5. After 15 minutes are up, have at least one beginning picture read or shared. Ask the writer what text words or expressions suggested the set/location. Allow several students to briefly sum up what their particular sets or locations for the film script were.

5. Next tell students to perform the same operations on the text of the closing material and to come up with a picture description of a set or scene evoked by the ending.

6. After ten minutes pass, have the students share at least 5 pictures or locations evoked by the text. Be sure they present words or phrases from the text which evoked the particular image.

Summary:

1. Look at the picture/location images which were suggested by the beginning and ending paragraphs. In what ways were these images similar?
2. What important differences between the images are there? What makes these differences important?
3. What can be learned about this work by comparing and contrasting the images suggested by its beginning and ending?
4. If you were a filmmaker or an illustrator at work on this text, would you begin your first illustration/scene where the author does? Tell why or why not?

Homework:

Using the first and last paragraphs of a story of your choice, write a 4-5 paragraph essay as follows:
1 - Introduction - describe your first reaction - look for idea words suggesting picture
2 - Similarities between the two pictures - beginning and ending
3 - Differences between the two
4 - What is learned about the overall design of the book from examining its beginning and ending pictures
5 - Value of this technique for the filmmaker

Enrichment:

1. You are a filmmaker. Tell whether or not you would film these specific pictures. If yes, supply descriptive details as to lighting, type of music, score, location, characters, etc.

2. Try this "Picture This" approach with another book, then prepare 4-5 paragraphs as outlined in the homework.

TOPIC 22: Plot Development
Subtopic - Character Study

Aim: In what ways can we develop questions about the complete plot after reading just the beginning and the ending of a story?

Performance Objectives: Students will be able to:

English Language Arts	- view the plot as a whole - analyze characters - explore the plot's hidden assumptions - develop creative writing extensions of the plot including prequels and sequels - examine other points of view
Critical Thinking	- maintain an overview - make inferences - formulate judgments - formulate questions - synthesize plot concepts and create new twists from plot elements analyzed - predict outcomes - explore hidden assumptions - identify and use a given principle/concept

Materials:

- computer lab
- word processor
- student literature text or Beginnings and Endings sheet

Motivation:

Have the students think of a film they have recently seen or a book they have just finished reading. Ask them to tell you what the plot of that film/book was. Put up a summary of the plot on the board. Next challenge the students to come up with questions the plot leaves unanswered about: 1) what follows the end of the story (sequel) 2) what happened before the story started (prequel) 3) major characters' personal lives 4) minor characters' points of view 5) off camera/off page events (events which occurred as the story was in process but were not recorded).

Put the potential question areas on the board. If necessary choose a popular film or TV show as the model to explore. Once this model is selected, tell the students they have five minutes to generate questions in each of the areas listed.

Development:

1. After the five-minute interval, invite the students to voice the questions they have made up. Tell the students that in semiotics (the study of signs and codes in literature) these kinds of questions are called "gaps." Gaps are defined as: plot omissions, unanswered questions about characters, point-of-view changes possible in a story were the narrator to be switched. Explain to the students that for every story it is possible, using the "generating of gaps" concept, to develop a set of "gaps" in story form.

2. Review with students: the Beginnings and Endings material previously covered. Tell them that they will use the word processor to record a list of gaps questions they develop from examining the beginning and ending material.

3. Have the students retrieve the file Beg.End. Students may wish to review the file or images evoked by the beginning text. (If text has not already been entered, it should be entered now.) Tell students that they have 5-10 minutes to identify key words or phrases, which they feel will be helpful in generating "gaps questions" according to the potential areas listed on the board.

4. Give students a chance to share beginning questions. Record some of the questions under the various numbered areas on the board.

5. Assign the students the task of using the same entering and underlining techniques to work through the ending text and generate 5-8 questions. Ask them to share their lists. Again put up at least two questions under each heading. Allow 5-10 minutes for this task.

6. For their final activity, have the students reread both the beginning and the ending sections of the text. Now challenge them, given the missing middle part of the story, to come up with five more gaps questions. Time limit: 5 minutes.

Summary:

1. What were the gaps questions you generated about the missing middle?
2. What specific gaps questions can be raised about the characters in this story?
3. What questions are left open at the ending of the story?
4. What questions might be raised about the events and characters prior to the story beginning?
5. How might the beginning and ending of this story have to be altered if the point of view were changed?
6. Select one gap question. Tell how you would answer it, were you the writer.

Homework:

Pick any of the gaps questions listed on the board. Answer that particular gap question by creating another story sequel. Remember there is no single correct answer, since the author did not provide one!

Enrichment:

For any book you have read or studied, generate at least 18 gaps questions under the various headings. Then select one to answer as you would were you the writer.

TOPIC 23: Point of View Creative Writing Possibilities

Aim: From what differing points of view might a writer tell any story? How can the reader use various creative writing possibilities to explore different points of view and answer gaps questions?

Performance Objectives: Students will be able to:

English Language Arts	. view the plot as a whole . write a paragraph summary of the plot (precis) . develop various creative writing possibilities from the plot including prequels and sequels . examine other points of view
Critical Thinking	. isolate relevant details . maintain an overview . make inferences . form judgments . explore different points of view and their consequences

Materials:

- computer lab
- word processor

Motivation:

Tell students that during this session they are going to become collaborators with their favorite authors or screenwriters. First they will select one of the writer's works, then they will generate a list of at least 18 gap questions that will be entered into the word processor. As the questions are displayed on the screen they can be read, added to, or developed to each student's liking.

Another option or additional approach would be to focus on a single work already studied by the class.

Remember: Gaps are defined as: plot omissions, unanswered questions about characters, point-of-view changes possible in a story where the narrator can be switched.

Development:

1. Tell students to turn on the computer and start a new file called Plot.Gap. Then have them enter the title and the name of the writer of the story or screenplay they will be exploring. Assign the students to develop a single paragraph summary of the work's basic plot (called a precis). Put up summary specifications on the board. Remind them to be sure the single plot summary includes the following key plot elements:

   Beginning/Ending
   Characters - major and minor
   Main Events
   Side Events
   Point of View/Narrator

   Place these elements as guidelines on the board.

2. Students will first enter their summaries into the word processor. One or two may be read aloud. Allow students an additional 2-3 minutes to revise summaries, if necessary. They should then scroll through or

review their summaries, extracting the key short story elements listed on the board. Remind the students of the relevant word processor functions which will make this review easier and faster: search, move text, and delete. Give five minutes for this review.

3. Ask the students to share their charts. Put up some of their results under the various element headings already listed on the board.

4. Now ask the students to examine and consider the charts they have up on their monitors. Tell them that in every story, as they already know from their past sessions, there are numerous potential unanswered gaps and points of view not used. Challenge the students to use the material they have collected to generate a list of gaps questions and other points of view possible for the story. Allow 5-10 minutes as needed for this task.

5. Instruct the students to copy the gaps questions and other points of view on a sheet of paper. Tell them to save the file Plot.Gap for future use. Allow the students to share some of the questions they have generated. Put these on a chart or on the board.

6. Ask the students how they would use the questions to collaborate with the writer. Elicit from them write their own answers. Then ask the students if there is a single set of correct answers to any of these questions. Elicit no. Have the students explain why - the author chose not to deal with these questions in the piece as written.

Summary:

1. Review the list of questions you generated for each of the key plot elements. What different styles of writing might you use in your answer?
2. For each different style explain why you would choose that particular style.
3. Which of your gap questions requires a sequel answer? Why?
4. Which of your gap questions would necessitate a prequel answer?
5. If you choose to center on characters, what creative writing format might be best for you?
6. Why might an author deliberately leave gaps in his work?
7. In what ways might a screenwriter, TV producer, film producer or dramatist make use of gaps?
8. How does the soap opera format use gaps?

Homework:

Pick any of the questions or points of view you explored and one of the formats we discussed. Write either a 2-3 page answer to the gap or a 2-3 page approach to the story from another viewpoint.

Enrichment:

Watch a soap opera or review a current film. Generate at least 18 gaps questions from it for key plot elements. Select an appropriate creative writing format. Then write a 2-3 page answer for it.

TOPIC 24: Revising the First Draft — Editing/Proofreading

Aim: How might you revise a first draft of "answered" gaps?
In what ways might a reader evaluate a sequel/prequel to a given work?

Performance Objectives: Students will be able to:

English Language Arts
Critical Thinking

- revise a first draft
- evaluate a prequel/sequel in relation to the original source
- begin to edit and proofread a piece
- draw reasonable conclusions from information in the original plot
- identify and formulate problems
- develop a problem solution
- adopt different points of view
- find alternative solutions
- explore the consequences of an idea or approach

Materials:

- computer lab
- word processor
- one student's written answers to gap questions (Student's answer used should be one of a student from another section of the course, not the class in the lab.)

Motivation:

Tell the students that each of them has collaborated with a writer and produced answers to gaps left by the writer. Many writers of gap answers, such as Sylvester Stallone in the ROCKY film series, Greg Mitchell who wrote THE FURTHER ADVENTURES OF HUCKLEBERRY FINN, and George Lukas who wrote the STAR WARS films, make fortunes from their answers to questions left unanswered in the original stories.

What should you do with your first draft to perfect it before you're ready to present it to an editor? Elicit: edit, review, and revise.

Development:

1. Ask the students to describe the ways they themselves would edit and revise materials. Take each element apart separately. Ask the students what kinds of errors they would search for as part of proofreading. Elicit: spelling, punctuation, run-on sentences, fragments, capitalization. List these on the board.

2. Ask the students in what ways revising/editing their work would differ from just proofreading it. Elicit or discuss: 1) shifting voice/tense 2) changing/moving blocks of text 3) moving, creating or recombining paragraphs 4) changing the beginning and ending of a given piece.

   Outline these editing procedures on the board for the students.

3. Assure students that at the beginning it is difficult to proofread, revise and edit your own material. It is often easier to practice by editing someone else's material. Therefore the students will work on a piece produced by another student in another session. Give out a photocopy of the student work. Have the students begin reading the sample students' work.

4. Ask the students how the special functions of the word processor can make their editing and revising considerably easier. Elicit: delete, insert, find or search, spelling check, move text, etc.

5. Once the students know how to use the word processor to facilitate the editing and revising process, have them start a new file called Edit.Pro and enter the complete text of the student piece to be revised. Students will have 20-25 minutes to scroll through the material, make corrections and changes and revise the original text. The revision should be printed and taken home by the student along with the first sheet distributed.

6. Instruct the students to save Edit.Pro for future reference. If time remains, students should look over the gap and evaluate how well it serves as a sequel or prequel to the original work.

Summary:

1. What were the most common proofreading errors you found?
2. What were the most frequently overused word choices?
3. What basic sentence errors were made?
4. How did you edit or revise the sentence structure?
5. What changes in the order or flow of the paragraphs did you make?
6. Why were these changes necessary?
7. If you could write a note to the author of this piece, what suggestions for future revisions would you make?
8. What guidelines did you use in making your evaluation of the gap's success as a prequel or sequel?

Homework:

Take home your sample corrected student gap, the original unedited gap, and the guidelines for proofreading and editing which you copied from the board. Use these to carefully edit and proofread your own gap answers. For each gap you use tell how well it serves as a sequel or a prequel to the original work. Use the same guidelines you used with the sample student paper.

Enrichment:

Select a famous novel which is part of a continuing series or has a sequel. Write an essay analyzing and evaluating how the sequel/prequel compares with the original work.

TOPIC 25: Creative Writing Formats for Point of View Switches/Plot Reversals

Aim: Given any plot, how might altering the key characters' genders, values. or points of view change the story line?
What would be the effect of these character changes on the work as a whole?

Performance Objectives: Students will be able to:

English Language Arts
- discuss point of view
- evaluate characters' values within the context of a work
- reverse or alter a given plotline or character
- demonstrate reversals through use of dialogue and interior monologue

Critical Thinking
- comprehend, develop, and use concepts
- draw reasonable conclusions from plot
- use inductive and deductive reasoning
- check for hidden assumptions
- adopt different points of view
- explore the consequences of an approach

Materials:

- computer lab
- word processor
- text of literary work being studied in class - any text suitable. THE PEARL by John Steinbeck is used here.

Motivation:

Tell the class that just as they have discovered that a given story can leave many questions unanswered, so too any given story can be reversed or transformed in various ways. During this session the students will become story transformers to make each familiar story into a different tale that will be very much their product.

Development:

1. (Teacher may substitute the text being studied in the class for THE PEARL.) Tell the students that as they play around with the plot and characters of THE PEARL, they will use the word processor to help them transform this work into a shape far different from the one Steinbeck had planned. At this point review with the students the procedure for handling disks and turning on the word processor. Have them insert the disk into the disk drive. At the menu, tell them to create a new file called Pearl.Rev. Ask students to first enter into the word processor the names of all the female characters and then, in a paragraph, summarize the plot of THE PEARL. Give them ten minutes to do this.

2. When the time limit is up, have at least two students read aloud their plots and character lists. Allow the other students time to enter any missing plot events or characters read aloud but not shared on their lists. Place key character names on the board and key plot events missed. Ask the students to take the events and reverse these events 180 degrees. In other words:

    1. Turn all the heroes into villains
    2. Turn all the villains into heroes
    3. Change the gender of the major characters
    4. Reverse the mood and tone of both the beginning and the ending sections

3. Ask the students how specific functions of the word processor can help them. Elicit: copy, delete, insert, highlighting/moving blocks of text. Give the students 15-20 minutes to reverse the characters and plotlines on the chart. Assure them that they are free to make as many changes as they wish to come up with a detailed reversal chart for the original story. Ask that in addition they prepare a new plot summary which highlights the reversals in the transformed storyline.

4. Several altered versions of the plot can then be shared with the class. Allow comments on the extent to which the various plotlines are indeed reversals of the original plot. Point out those plotlines which do not meet the criteria set up in class.

5. Instruct students to save file PEARL.REV for future use.

Summary:

1. What is meant by a character or plot reversal?
2. How would you perform a reversal on any given work?
3. In what ways would a work change if the major character's gender were switched from male to female?
4. In what way would the whole message of THE PEARL have to change if the story were reversed?
5. Would this change satisfy John Steinbeck? Explain why or why not.
6. Which stories or films can you think of that are not suitable for reversal? Why not?

Homework:

Write a two-page reversal of THE PEARL or any other text used during this lab session.

Detail why you feel this format is appropriate or inappropriate for this work.

Enrichment:

Take any two stories, TV shows, or films. Prepare a two-sided reversal chart for each. Then write a summary of the new plot. Tell whether this format was appropriate for the stories, TV shows, or films you selected.

TOPIC 26: Female Characters
Subtopic - Reflective Writing

Aim: What were the values and roles of female characters in literature? How were they seen by their society? To what extent, if any does the author confirm society's view of these female characters?

Performance Objectives: Students will be able to:

English Language Arts	. analyze female characters . take relevant notes, isolate details demonstrate inferential reading skills . evaluate the author's purpose (intent)
Critical Thinking	. isolate relevant details . comprehend, develop. and use concepts . use inductive and deductive reasoning . maintain an overview . form a judgment by drawing a reasonable conclusion from evidence given

Materials:

- computer lab
- word processor
- text being studied in class

Motivation:

Tell the class that in the last twenty years many groups have worked together to make the public conscious of who they are and to gain equal rights in American society. Among these groups are women. Since these groups have alerted us to discriminatory treatment in society, various writers and readers have begun to examine how women have been portrayed in literature. They are worried about the extent to which antifeminist attitudes are reinforced in works we read. Ask the students to think of books, films, or TV shows which use antifeminist stereotypes or regularly make fun of specific female characters. Have students take time to list all the books where women are portrayed as empty-headed fools.

Development:

1. Put up on the board "Insulting to Women - Antifeminist" stereotypes in books, films, and comics. Elicit names of such characters (e.g. Olive Oyl, Becky Thatcher, Edith Bunker). Then ask students which books/stories seem to be saying that the ideal dream for a woman is to marry a rich man and live for him. Be sure to elicit both fairy tales and soap operas. Then ask the students to list books in which women care deeply about one thing: family, wealth, country, or adventure. List various character names under the headings as the students come up with them. Then challenge the students to come up with any works of literature in which women were not allowed to do a job or performance because they were women, not equal to men. Note names of characters students suggest.

2. Tell students that today they are going to explore the portrayal of women in ________________ (work students are studying). Ask them how they would set up an investigation format to order their evidence in this type of search. Give them 5 minutes to come up with a design for an investigation of the portrayal of women characters.

3. Allow the students to share their designs for this investigation. Put up on the board elements of the student designs which are the same as or comparable to those of this model. (If a student design is a good investigative tool, allow the student to use his/her own design.)

   Names of Women Characters

   Roles of these Women in the Book
   (major or minor)

   Statements of Women Characters

   Activities of Women Characters

   Values these women hold dear

   How Women Characters are valued by Society

   Author's viewpoint

4. Ask the students how they can use the word processor as a notetaker, research aid, and mechanical secretary to process their findings. Elicit: entering of quotes and data, search through text, moving blocks of text, and deleting unimportant elements.

5. Ask them how they will determine the author's viewpoint. Elicit: word choices, plotting, and narrator's comments. Place these elements up on the board as guidelines.

6. Have students turn on the computer and start a new file called Fem.Sea. Students may want to retrieve the file Stereo to review it for techniques. Now tell them that they will have 15-20 minutes to work with the word processor to gather data for their survey sheets.

7. After the time has passed, tell the students to take an additional 5 minutes to copy down key data before they leave the lab. Ask the students to begin putting their evidence into sentence form. The file Fem.Sea should be saved for future reference.

__Summary__:

1. Who are the female characters in the work? Are they major or minor characters?
2. What are the key areas of activity for each of the characters?
3. Which comments made by them or about them are important in understanding their characters? Why?
4. What are the things which the female characters value?
5. How can you determine their values?
6. How are these female characters valued by their society?
7. What is the author's viewpoint of these female characters?
8. From what elements of the plot or text can you deduce the author's view?

__Homework__:

Use the information you charted to write three paragraphs as follows:

Paragraph I - Character
II - Roles/Activities
III - Values
A fourth paragraph could express the author's views.

Enrichment:

Rework a story to fit in with today's feminist ideals. Take the one you studied in class or a fairy tale or any other favorite story. Write a short paragraph telling how you would have to change the story.

TOPIC 27: Stereotypes in Literature

Aim: In what ways are stereotypes part of various stories? How does the author by the use of these stereotypes make a comment on society's view of them?

Performance Objectives: Students will be able to:

English Language Arts	. recognize and analyze stereotypes in a given work . discern the author's purpose . apply inferential reading skills . analyze literary characters
Critical Thinking	. observe patterns comprehend, develop, and use concepts . use inductive and deductive reasoning . distinguish between fact and opinion . check for hidden assumptions . maintain an overview . evaluate based on information available

Materials:

- text of literature being studied and/or sample newspaper article (250 words)
- computer lab
- word processor

Motivation:

Put up on the chalkboard the words: RACIST, SEXIST, YUPPIE, WASP, HIPPIE, TEEN FREAK, DRUGGIE, MUGGER, NERD.

Ask the students to explain these terms by telling what they mean and who might use them. Allow students to exchange their views on these charged words.

Development: (Lesson might take two periods)

1. Ask the students what a blanket term would be for a word/designation which is applied to every member of a given group. Elicit: STEREOTYPE. Put up the terms on the board. Ask the students if they feel that it is fair to apply "STEREOTYPE" designations. Have them explain in their own words whether it is or is not fair.

2. Then ask students if stereotype designations like these operate other than on the news or in real-life situations. Direct their attention to works they have covered in class. If students do not respond readily, you might ask them to think about Cinderella and the fairy tales. Elicit from them other areas where stereotypes operate such as: films, literature, TV shows, and songs. Tell the students that often writers deliberately use social stereotypes in their work to make a comment on society's use of these stereotypes. During the lab session coming up students are going to investigate stereotypes and discover the comment the writer is making about them.

3. Challenge the students to develop a STEREOTYPE SEARCH STRATEGY for finding stereotypes in literature and figuring out the author's purpose in using them. Elicit from students a Stereotype Search strategy similar to this one or present this one:

1. Search for a particular stereotype.
2. Find characters who conform to that stereotype.
3. For every character you find, note that character's actions, words, and description.
4. Review your notes about the character to see if any of the data you have gathered contradicts the stereotype. If it does, note how and reason why.
5. Examine the outcome of the character's plotline in the story (what happens to the character at the end).
6. Check to see what the character feels about himself/herself and how other characters in the story regard this character.
7. If possible see how the character is evaluated by a character in the story whom the author favors.

4. Given the nature of their Stereotype Search ask the students what functions of the word processor will best assist them in this task. Elicit: search, move text, and use of the cursor to highlight. They may also wish to delete various items for examination later in their search.

   Tell students that they will have 10 minutes to investigate the use of a particular stereotype. Have them turn on the computer and start a new file called Stereo and enter the body of the text.

5. Following the Stereotype Search Strategy, have students work on the text independently, investigating the use of a particular stereotype. When they are done, ask that they share their list of stereotype characters. Then ask for at least two descriptions of these character, two actions done by these characters, and two comments about/by these characters.

   Have these student findings put up on the chalkboard.

6. Encourage students to spend an extra 5 minutes searching through the text for any relevant material they missed on their first search. Remind students that they need to gather this textual evidence to determine whether the author agrees with the social stereotype he is using or is making some comment on it.

7. Have the students save the file Stereo for future reference.

Summary:

1. What particular stereotype was used in this work?
2. For every character analyzed, what quotes said by or about the character tend to support society's stereotype? In what way?
3. Which quotes said by or about the character go against the stereotype?
4. Which descriptions or actions by the character conform to the stereotypic view of that character? In what ways do they conform?
5. Which descriptions or actions by the character contradict the stereotype? In what ways do they work against the stereotype?
6. Given the textual evidence you gathered today and your reading of the work, was the writer in agreement with the stereotype or did he/she use this story to work against that stereotype? Given reasons and draw from evidence in your chart to back up your response.

Homework:

1. Do more extensive Stereotype Searching. Build up a case for the writer's agreement with the stereotype or disagreement with it.

2. Write an essay detailing your view of this question. Include your evidence. If you wish, you may use the last paragraph to discuss how you feel about this stereotype.

Enrichment:

Collect two news articles/short stories which use the same stereotype explored in class. Clip them. Write a paragraph discussing the stereotype and the response of the reporter or writer to it, then include your reaction to the stereotype.

TOPIC 28: Dialogue Writing

Subtopic - Author's Purpose

Aim: What questions might you want to ask of an author whose book you have read?
To what extent could you anticipate the writer's responses and hold an imaginary conversation with him?

Performance Objectives: Students will be able to:

English Language Arts	. write an imaginary dialogue in a proper script format . analyze author's purpose . demonstrate inferential reading skills
Critical Thinking	. use deductive and inductive reasoning . use simulation . draw reasonable conclusions from information found . comprehend, develop, and use concepts

Motivation:

Start the following discussion with the students: When you have finished a book you particularly enjoyed, have you ever felt that you know its author? What makes you feel that way? What can you deduce (learn) about writers from their books?

Development:

1. Write the following heading on the board: THINGS YOU LEARN ABOUT WRITERS FROM THEIR WORKS

   Give students a chance to suggest various items which could be learned. Then put up the following on the board:

   1. Likes, Dislikes
   2. Interests
   3. Biases
   4. Values
   5. Style of Writer
   6. Writer's Background

2. Ask the students: "After you've finished a book, have you ever wanted to sit down and ask the author questions about the book?" Review with the students the gap strategy taught as part of lesson 23. "What other kinds of questions about himself/herself might you want to ask a writer if you were to meet him/her. Give the students a chance to suggest some potential questions; write these on the board.

3. Then ask the students if, based on reading one book or several books by an author, they could answer the questions they have just raised. Ask how they would answer their own questions. Elicit: by inferring information from an author's plotting language style, choice of subject, use of outside materials, etc.

4. Help students to take brief notes, following the above outline, that will help them to create a dialogue with their favorite author, which will be entered directly on the computer. Be sure that in their responses they refer to and outline material discussed in steps 1, 2, and 3. Discuss with the students the format they may wish to set up and the correct form of dialogue writing. Ask that students suggest two possible first dialogue lines. Put up the sample on the board.

5. Ask students to start a new file called Dia.Au. Them tell them that they will have 15 minutes to construct an imaginary conversation with the author. Print the results and instruct students to save file Dia.Au for future reference.

6. Have at least one imaginary conversation read aloud. Ask what information the reader of the conversation used to derive the dialogue.

Summary:

1. What questions did you have for the author as a result of having read the book?
2. What information about the author's interests and background can be picked up from this book?
3. To what extent could you predict the author's responses to your questions based on the book?
4. To which of your questions would it be hard to predict how the author would respond? Why?
5. What additional information about the writer could you get which might help you anticipate his/her responses?
6. Why might a reader not want to have all of his/her questions answered?

Homework:

Using the work done in class as a model, create a series of questions you might want to ask a favorite writer or director, along with his/her possible responses. Write a dialogue.

Enrichment:

Prepare a personal letter to your favorite writer. First tell what you particularly like about a story. Then, in the second paragraph of the letter ask questions of the writer.

TOPIC 29: Portrait Writing
Subtopic - Character Analysis

Aim: How many details about characters, personalities and physical appearances can be collected from books?

Performance Objectives: Students will be able to:

English Language Arts	. write a detailed word portrait of a given character . take and organize notes . use adjectives, adverbs, and descriptive phrases effectively . extract and explicate quotes . read inferentially
Critical Thinking	. isolate relevant details . comprehend and develop a concept . put items into a category described by others . gather data relevant to a given topic

Materials:

- computer lab
- word processor
- book/text being covered in class or text students furnish

Motivation:

Ask the students to name the major character in a book being studied (or a book they have read in the past). Pretend that this character walks into this room. Picture the character in your mind. What does the character look like? What kind of personality does the character have? Record some of the students' immediate responses to these questions. Put some of them up on the board.

Development:

1. Tell the students that during this session they will use the word processor to help them pull together the many details of personality and physical appearance which make a character vivid to the reader. One of the techniques that will help them capture the special qualities of a fictional character would be to imagine that they want someone to pick this character out at a railway station. What details (in addition to those the students have already mentioned) would fix the character in a reader's mental eye? Elicit from students or present to them: details of dress, style of speech, quotes, movements, and mannerisms. Ask them which of these characteristics should be grouped together. Have them explain their groupings.

2. Review with students the original description (see motivation) of the book's main character. Ask them what was lacking in this description. Once they point out the missing elements. Ask them how they might flesh out the description. Elicit: taking notes under the various categories as they leaf through the book.

3. Tell the students that for the main character, plus one other character of their choice, they will pick up at least 3-5 typical quotes plus 3-5 personal appearance details for each character as they leaf through the book. These details, which will be entered into the computer, will be used in a special project at the end.

4. At this point ask students to start a new file called Char.Por. Tell the students that they will have 15-20 minutes to go through their texts and gather details of appearance, behavior, and quotes for their characters. To be assured of precision of reference, have them enter into the computer the page number next to each quote. Assure them that they will have time to organize the data they collect.

5. Students may then can take an extra 3-5 minutes as needed to organize their notes so they can write a word portrait of their character. Ask them which functions of the word processor will help them organize their material. Elicit or suggest: insert, delete, move text, and search. Print the portraits created by the students. Instruct them to save file Char.Por for future reference.

Summary:

1. In what ways may characters be precisely and accurately described?
2. How can various kinds of character details be found?
3. In what ways can the word processor make this operation easier?
4. Briefly describe your character and include details of physical appearance.
5. What quotes reveal your character's personality?
6. What details of dress and personality make your character distinctive?
7. How might the number of details available differ when it comes to minor characters? Why would there be a difference?

Homework:

For every major character in the work you have read create a bubble according to the following recipe.

Top 3 quotes

Bottom description personality/behavior

Underneath write a paragraph describing the character quotes and personality.

Write a second paragraph detailing the character's physical appearance and dress.

Enrichment:

Select 3 characters from the front pages.
They could by actual persons who are always in the headlines.

Design a bubble and paragraphs for them.

In what ways do details of personality and physical appearance make these persons the headliners they are?

TOPIC 30: Fairy Tale Genre

Subtopic - Personal Opinion Paragraph

Aim: What are the basic elements of fairy tales?
What factors might account for their appeal in the 1980's?

Performance Objectives: Students will be able to:

English Language	. comprehend the special features of the fairy tale genre . define the key elements of the genre in paragraph form . use inferential reading skills . write a personal opinion paragraph . draw analogies
Critical Thinking	. use inductive and deductive reasoning . comprehend, develop, and use concepts . look for patterns . check for hidden assumptions . use analogy

Materials:

- computer lab
- word processor

Motivation:

Discussion in class (and perhaps a homework assignment) has already taken place about fairy tales. Ask students for the names of their favorite fairy tales. Ask how many students whose parents come from other countries have heard stories similar to the fairy tales told in this country, but whose characters have different names. Note these. Ask one student to retell such a tale.

Development:

1. Tell the students that during this lab period they are going to explore the elements and appeal of fairy tales with which all of them are familiar in one form or another. Tell them they will use the word processor to record their thoughts so they can easily pool and visualize their shared ideas.

2. At this point have students start a new file called Fairy.Ta.

3. Now ask the students to enter the words FAIRY TALES in the word processor. Tell them they will have 5-10 minutes to enter all the key characters, plotlines, situations, phrases, and endings which run through the fairy tales. They should type in all the relevant data they can come up with.

4. At the end of the independent computer time, ask various students to read what they came up with. Put some of the key fairy tale elements up on the board.

5. Tell the students that they will have 5-10 minutes to think some more about which elements from their own lists and from the class discussion are really essential to fairy tales. Then they should play around with their screens using the underline, delete, insert, and move functions of the word processor until they come up with a paragraph detailing all the key elements of fairy tales.

6. Ask one student who is satisfied with his work to share it. Then pose two more questions to the class:

   What accounts for the appeal of fairy tales?

   Do you personally enjoy or did you enjoy fairy tales? Why or why not? Explain.

   Which question is easiest to answer. Why?

7. Allow the students to voice their own opinions/reactions to fairy tales. Draw their attention to the key elements they have deduced. Ask them to examine them to see if any of these elements have influenced their own reactions. If yes, in what ways?

8. Give the students 5-10 minutes to write their personal opinions of fairy tales and why they appeal/do not appeal to them.

9. The file Fairy.Ta should be saved for future reference.

Summary:

1. What are the key elements of fairy tales?
2, What types of characters usually appear in the fairy tales?
3. What are the plotlines of fairy tales?
4. In what ways do fairy tales customarily begin and end?
5. What do you like and dislike about fairy tales?
6. Why might fairy tales appeal to so many people?

Homework:

1. Collect at least five modern-day news articles or teen features which contain fairy tale type characters, plots, or wording. For each example explain what the fairy tale connection is.

2. Interview three people: one child, one adult, and one peer. Ask them whether or not they enjoy fairy tales, and why?

Enrichment:

Read Erma Bombeck's MOTHERHOOD THE SECOND OLDEST PROFESSION "Stepmothers have bad P.R." and Russell Baker's SO THIS IS DEPRAVITY "Little Red Riding Hood Revisited"

What are the differences between these versions of the fairy tales and the original fairy tales.

Write a paragraph or two telling which one you like better, the original or the writer's version.

TOPIC 31: Fairy Tale Genre

Subtopic - Reflective Writing/Critical Thinking

Aim: Based on a pooling of your interview results or our class discussions, why do fairy tales appeal to various people? What relevant messages can be derived from fairy tales for life today?

Performance Objectives: Students will be able to:

English Language Arts	. interview and edit interviews . use critical and inferential reading skills . explicate an underlying theme . write a critical evaluation of a fairy tale in paragraph form . draw analogies . make an effective reasoned oral presentation of an idea
Critical Thinking	. recognize and use inductive and deductive reasoning skills . draw reasonable conclusions from information found in a source . comprehend, develop and use concepts . draw an analogy . use inference . maintain an overview . devise several alternative strategies for solving problems

Materials:

- computer
- word processor

Motivation:

Ask the students to share some of the interviews they were assigned for homework, and other comments they collected on the appeal of fairy tales. Have some results expressed as quotes put up on the board. Ask the students to react to the various quotes by explaining each one and by telling why they agree or disagree with each quote.

Development:

1. Tell the students that during this lab session they will have an opportunity to do some critical and analytic work on the fairy tales. Such work is often done in universities by professors who are called literary critics who get paid to write about books.

2. Tell the students that the word processor will be used during this lesson as a screen for their thoughts and a playing field where they can juggle these thoughts around. Have students retrieve the file called Fairy.Ta.

3. Students will use the next 10-15 minutes to enter their interview results and/or those listed on the board. Ask them to scroll through these works or use the cursor to search for key quotes or comments on fairy tales. Suggest that these be comments they can really agree with. Remind the students to use the move text function of the word processor. For each interview, they will write an explanation of what the speaker was saying, and then their reasons for agreeing with the speaker's ideas. After the students have finished their own independent work on their interviews, allow some of them to share the quotes and their comments on these quotes.

4. Then ask the students to take out the newspaper articles and magazine articles with "fairy tale" parts which they collected. Give them 5-10 minutes to share or display these findings.

5. Tell the students to draw on these articles and ads to brainstorm some modern messages or applications of fairy tales. Suggest as an alternative technique for deriving modern day applications that they take a familiar tale like Cinderella and follow these steps:

   1. sum up the plot
   2. extract aspects of it that resemble or relate to modern living
   3. explain how these aspects relate to modern living

   Write their LESSONS TO BE LEARNED on the chalkboard as follows:

   CINDERELLA

   Plot: poor girl suffers and endures cruel treatment by her stepmother but meets her prince in the end.

   Lesson to be learned: No one can keep a good person down. Even if you have a hard time in life, someday you will prevail.

6. Tell the students that they will have 10-15 minutes time to enter 3-5 fairy tale plots and work through them to their messages in the manner detailed on the chalkboard.

7. After the time for independent work is over, instruct students to save Fairy.Ta file for future reference.

Summary:

1. What are some of the reasons fairy tales appeal to various people?
2. What skills did you need to successfully do the interview?
3. In summing up the results of your interviews, what did you first have to do with the quotes or comments of your subjects? Why did you have to do that?
4. What evidence is there that fairy tales are still very much in the public consciousness?
5. How might you extract lessons from the fairy tales for people today?
6. What lessons might fairy tales have for us today?

Homework:

Prepare at least three other fairy tale lessons and summaries. Interview 3 individuals and ask them to summarize their favorite fairy tales. Explicate the lessons to be learned from them.

Enrichment:

Read parts of THE USES OF ENCHANTMENT by Bruno Bettelheim. Discuss ideas of Bettelheim and the extent to which you agree or disagree with him.

TOPIC 32: Creative Writing — Transformations/Reversals

Aim: How might changing the plot values and character types in a fairy tale transform the story?
In what ways could fairy tale plots be updated?

Performance Objectives: Students will be able to:

English Language Arts	. extract key plot/character elements from a given story . update a story in a creative writing format . draw analogies from one time frame to another . take and use notes to develop a story
Critical Thinking	. comprehend, develop, and use concepts . adopt different points of view . isolate relevant details . use analogy . explore the consequences of an idea or approach . recognize and use inductive or deductive reasoning

Materials:

- computer lab
- word processor

(Teacher may want to use Bombeck's MOTHERHOOD THE SECOND OLDEST PROFESSION - Chapter on Stepmothers with Bad PR

Motivation:

Tell the students that during this lab session they are going to try their hands at writing some fairy tales. Assure them that they need not worry about having to create new plots or characters. All they have to do is to adapt old characters and plots from traditional stories to modern times. First take Cinderella. If that story were just being written now in the U.S., what changes would be necessary in its setting, plot, and characters?

Development:

1. Allow the students to share their ideas for the changes. Then tell them that the word processor will serve as their composing board or blank canvas upon which they will devise a new version of one of the old fairy tales.

2. At this point ask students to retrieve the file called Fairy.Ta. Then ask them to enter the name of the fairy tale they wish to work with. For this tale have them enter the following data: setting, plot, and characters. Then ask them to enter present day modifications which would be necessary were the story to be updated. Tell them that they will have 15 minutes for this creative brainstorming.

3. At the end of the notetaking and charting time. have some of the students present their ideas for updates. Put these up on the board as inspiration and examples for the others.

4. Then tell the students they should use the next 10-15 minutes to settle on an approach to the original tale they have selected. Have them follow the chart for their notes. Then use their own notes entered on the screen to compose their tales.

5. After the time for creating the tales is over, give the students additional time to get that information into their notebooks. Allow at least one or two of the students to read their creations aloud.

6. Instruct students to save Fairy.Ta file for future reference.

Summary:

1. What changes in setting, plot, language, and characters are necessary if classic fairy tales are to be updated for the modern reader?
2. How might these changes be made?
3. What modern language or slang usages might be appropriate for these new fairy tales?
4. What kinds of characters might appear in these fairy tales?
5. What settings would be appropriate for these tales? Why?
6. What might be the mood or tone of a fairy tale update?

Homework:

Complete your fairy tale update or transformation. Tell how it differs from the original tale.

Enrichment:

Read fairy tale transformations by:

Erma Bombeck MOTHERHOOD THE SECOND OLDEST PROFESSION

Russell Baker SO THIS IS DEPRAVITY

Judith Viorst

Anne Sexton TRANSFORMATIONS

Analyze at least two of these reworkings of fairy tales and tell the ways the writer transformed or updated or modified the original tale's key characters, plot, and setting.

TOPIC 33: PCT Exam Letter Writing/Business and Personal

Aim: How might a fairy tale be retold through an exchange of letters? In what ways could a series of personal/business letters with commentary tell a story?

Performance Objectives: Students will be able to:

English Language Arts	. write a personal letter in the proper format . create a business letter using the proper format . generate a new format for a familiar story . sequence plot events
Critical Thinking	. develop, comprehend, and use concepts . draw reasonable conclusions from information found in various sources . adopt different points of view . prioritize and sequence

Materials:

- computer lab
- word processor

Motivation:

Tell the students that often stories were not told by a character or narrator, but through an exchange of letters. If a fairy tale were to be told solely through letters, what would each of those letters have to do?

Elicit from the students, or present to them that each letter would have to advance the plot, comment on the key characters and events. Put this material up on the board.

Development:

1. Tell the students that during this lab session they are going to experiment with fairy tales. They are going to take a familiar fairy tale and retell it through letters. Review the correct formulas for business and personal letters and have students copy the formats into their notebooks.

2. Choose with the students a single familiar fairy tale, such as Jack and the Beanstalk, Cinderella or Snow White, to work with. Tell the students that their goal is to rewrite this fairy tale using only letters on the word processor. Ask the students how searching through their past Fairy.Ta file might help them. Elicit: option of scrolling back to extract characters and plotlines. Give students time to review their files.

3. Tell the students to enter the name of the fairy tale selected for rewriting. Then have them enter the names of the characters involved in that tale. Next direct their attention to their monitor and have them generate a short list of the letters and topics these characters might exchange. Advise them to include as many potential letter writers as possible and as many letter topics as they can. Remind the students to come up with at least one business letter that might in some way be related to the plot. Elicit at least two business letter possibilities to write on the board as guidelines for the students: Glass Slippers Inc. (Cinderella), Department of Health or the Food and Drug Administra-

tion (Snow White). Suggest that students invent addresses for the fictive firms and, if they like, look up the real addresses of the government agencies later on. Tell the students that they will have 10-15 minutes to devise a way to tell the fairy tale through letters and to begin writing letters according to that strategy.

5. After the time limit has passed, ask that several students share their plans for the fairy tale letter writing series. Put up some sample fairy tale letter writing strategies on the board. Have one business letter put up and one personal letter. Allow students to correct the format if necessary.

6. Then tell the students to continue their letter writing for another ten minutes. When this time is up, allow another two students to share their letter series. Ask them to enter into the file their reactions to telling a story through a string of letters. Tell them that this was called the EPISTOLARY TECHNIQUE (put up on the board).

7. Instruct students to save Fairy.Ta file for future reference.

Summary:

1. What has to be done with the original plot of the fairy tale to tell it through letters?
2. How can you decide who the letter writers will be?
3. In what ways might business letters be incorporated in the format?
4. What would each of the letters have to do?
5. What other characters or events might be added to the original story?
6. How did you personally respond to the Epistolary technique?

Homework:

Select a story or film or TV show. Try to retell it through an exchange of at least four personal letters.

Enrichment:

Read Beverly Cleary's DEAR MR. HENSHAW or Helen Hafft's 84 CHARING CROSS ROAD. Take these exchanges of letters and try to retell them as stories. Which format works better? Why?

or

Create a series of letters that details the story of a broken friendship.

TOPIC 34: Sequencing Details

Aim: In what way might the events which take place during the course of a novel or story be sequenced?
What can be learned from the sequence about the structure and meaning of a literary work?

Performance Objectives: Students will be able to:

English Language Arts
- sequence plot events
- read for relevant details
- demonstrate deductive and inferential reading skills
- explain overall plot design
- explore the link between plot and author's purpose
- write a short plot summary
- take individual notes and work from those notes

Critical Thinking
- draw reasonable conclusions from information in plot
- comprehend, develop, and use concepts
- use inductive reasoning
- look for patterns
- keep good records
- check and confirm solutions to a given problem construct

Materials:

- computer lab
- word processor

Motivation:

Ask the students to pretend that they are reporters covering events in a novel or short story that the class has just finished, and to focus on that particular work. Would there be many separate events to cover? Which would be most important? How would they determine which was most important?

Development:

1. Give the students a chance to brainstorm various ways of ranking the different events and actions in a work. Then elicit from them the guidelines they have generated. They should include: positioning in the work (beginning, middle, or end), consequences of event for the characters and community, amount of detail and space given the event and reaction of narrator or main characters to the event. If students do not generate this material, then facilitate their awareness of it by explaining and illustrating it to them. A fairy tale could serve again as the model problem construct. Put up the elements elicited or presented on the board under the heading **EVENT ORDERING (SEQUENCING)/THE PLOT THICKENS**.

2. Challenge the students to list from beginning to end all of the events in another simple story, perhaps another fairy tale. You may want to have the students use their own textbooks to go through a story studied in class or a short story in the anthology which is less than 5 pages.

3. Ask students to open a new file called Plot.Thi. Tell the students that they have 10 minutes to prepare a warm-up for "The Plot Thickens" exercise. As a beginning and ending limit to their plot work, have them enter the first event in the story as they recall it. Advise the students to use the remaining time to go through the story carefully and

list as many events in the proper sequence as they can find.

4. Have at least three students share the sequence of events they have derived by putting their sequences on the board. Allow the other students to critique the board sequences and to suggest which events are omitted or not in the proper sequence.

5. Once the proper sequence of events has been agreed on, give the students at least 3-5 minutes as needed to insert, delete or move text to correctly order the events on their screens.

6. Now ask the students if, within this sequence of events, each is equally important or if some of these events are more significant than others. Once they respond that some are more significant, challenge them to spend the next ten minutes isolating the key events and then stating what makes them more significant by bringing in more evidence from the complete text (quotes, character/narrator comments).

7. Ask three different students to list their significant events and the text to back their significance. Allow the class to compare and contrast these assessments with their own lists of events. Finally come up with a consensus list. Make a separate note on the board of how many key events there are in the work in relation to the total number of events.

8. Instruct students to save file Plot.Thi for future reference.

Summary:

1. What is the proper sequence of events in this work?
2. How can you check to see if this is the proper sequence?
3. Of these events what percentage or fraction is actually significant?
4. How can we determine whether an event is significant or not?
5. Given this percent of significant events, what can we learn about the overall way the plot is designed?
6. Who might need to sequence a work's events other than a reader? Why might they need to sequence these events?

Homework:

Select a TV show or favorite book. Watch or read it with pen in hand and notepad. Sequence the events. Pick out the significant events and explain why they are significant. Observe and record the percentage of significant events.

Enrichment:

Pretend you are a cinematographer examining the sequence of events which you developed during the lab session. Would you film them in the exact same order as the author placed them? Explain why or why not. Tell which events, if any, you would delete for a film version of the story. Justify your deletions of them.

TOPIC 35: Interior Monologue/Character Analysis

Aim: If you suspected that someone were following you, but you could not prove it to the outside world, how would you cope with this problem? How might one cope with a fear which may or may not be real? (This lesson could take two sessions in the lab)

Performance Objectives: Students will be able to:

English Language Arts	. develop an interior monologue
	. create a character
	. distinguish between fact and opinion
	. work with a given point of view
	. read a passage using inferential and critical skills
Critical Thinking	. identify a problem
	. draw reasonable conclusions from various sources
	. predict the consequences of a problem
	. find alternative solutions
	. eliminate the impossible but not the improbable
	. distinguish between fact and opinion
	. use simulation

Materials:

- computer lab
- word processor
- Someone is Watching You simulation sheet

Motivation:

Set the thinking stage for the students:
You think that someone has been following you. What reasons or motivations might anyone have for following you? Give the students a few minutes to come up with potential motives.

Development:

1. Put up on the board: "Potential Motives for Someone to Be Following You." Ask the students to list on top of their work page how probable, in terms of a percentage, they initially feel it is that someone would be following them, (50% half/half, 90% highly likely) or whether they would need more evidence. Ask them to record their first impressions and explain the reasons or feelings behind them.

2. Give the students a chance to share their initial appraisals of the likelihood of someone's following them in real life. Tell the students that today with the word processor as the visualizing mechanism (making their thoughts accessible to reading on the screen), they will go through a simulation in which they do indeed think they are being watched or followed by someone. Emphasize that it is up to them to determine whether this fear is grounded or not. Ask them how they would determine whether this fear was well founded or not.

3. After students have started a new file called Watched, read aloud from the simulation sheet which will also be given to the students.

SOMEONE IS WATCHING YOU

1. Everyday as you leave the house to walk to school, you notice a thin, nondescript (ordinary) man in a pale trench coat with fresh raindrops on his shoulders several steps behind you.

2. He is often at the school exit when you leave.

3. Often you catch a glimpse of this man in the school cafeteria several students behind you on line.

4. Once when you alerted your best friend to him, your friend looked back in line but the man had vanished.

5. Your older brother never comes to the window in time to catch a glimpse of him.

6. Even more than this man's continued presence everywhere you go, you are disturbed by the fact that he always has raindrops on his trenchcoat, even if it isn't raining!

7. In addition, no guard, student, or cafeteria worker at your school has ever seen him.

8. How can this be when no student is over thirty, as this man is, and no cafeteria worker or staff member ever wears that kind of trenchcoat?

4. Ask the students to scroll through this simulation after they enter it. Tell them to use the word processor to bring their thoughts to the screen as they put themselves in the speaker's position and confront this fear no one seems able to confirm. Inform the students that this kind of writing out of one's thoughts is called: interior monologue writing. Write that information on the board.

5. After 15-20 minutes give one or two students a chance to share their reactions or interior monologues. Tell the students that part of the simulation requires that they assume the speaker's point of view and really be convinced that they are being followed. Have them take five minutes to determine strategies or methods they would use in coping with this problem if they had to!

   Suggest that they come up with at least two alternative strategies!!

6. After five minutes let the students share these strategies. Write at least five on the board.

7. Instruct the students to save the file Watched for future reference.

Summary:

1. Review the simulation sheet as if you were not the speaker. Is the speaker really being followed or does he/she just imagine being followed? Cite the line which backs up your position (lines 6-8 show no corroboration of speaker's view).
2. What responses or thoughts seem to be common to all of us when we fear someone is following us?
3. What strategies would you use if you thought that someone were actually following you?
4. What would you do if these didn't work?
5. Why is the interior monologue a writing device for this type of

problem?

6. What might the motive of the stranger be?
7. In what way might it be possible for the stranger to actually exist, despite the fact that he has never been seen?

Homework:

Interior monologue - develop an interior monologue where someone is following you and you decide how to cope with the situation.
Point of view monologue - write an interior monologue for the man in the trenchcoat.

Write a monologue for the man trailing the man in the trenchcoat.

Enrichment:

Read *The Hitchhiker* or see the *Twilight Zone* episode.

Does the hitchhiker exist? Why or why not?

TOPIC 36: Persuasive Writing (Advice Letter)

Aim: How would you and your family react to a law which banned all books except romances and government-approved textbooks? Assume martial law has been declared in the U.S.!

Performance Objectives: Students will be able to:

English Language Arts
- write a piece of persuasive writing arguing for/against a particular action
- write a personal letter
- use inferences
- write an editorial for/against a government law

Critical Thinking
- rank and order possible approaches
- use analogy
- identify and formulate problems
- comprehend, develop, and use concepts
- identify an issue presented in an experience
- present some strategies for dealing with a problem
- predict consequences of problem solutions
- find a real or abstract model for a problem

Materials:

- Book Banning Law
- computer lab
- word processor

Motivation:

Write the word "Banned" on the board. Ask the students what this word means. Also write "censored" and elicit the meaning. Ask students to come up with instances when something has been banned in the news, on stage or on TV. Note on the board the instances of banning: films, theaters, records etc. Then ask: "What amendment guarantees free expression?" Elicit: "First Amendment."

Development:

1. Ask the students whether they feel, given our constitutional freedoms, the government is ever justified in banning books, films, or performances? If "no," why not..if "yes," explain the reasons behind response. Give the students a chance to exchange their initial views.

2. Tell the students that today they will examine a law banning books inspired by a famous science fiction story. As they examine this law, ask that they weigh their reactions to it very carefully because in some countries laws very similar to this law have been passed.

3. Tell students to start a new file called Book.Ban. Then give out the copy of Book Banning Law. Tell the students that copies of this law, with a date by which citizens must bring in all their books to the depot (within the week), arrive in their mailboxes. Remind them that a state of martial law has been declared. Ask the students to consider the possible responses to this step they and their families might take. Stress that under the law, all scrapbooks, photo albums, Bibles, and magazines are considered books. Give them five minutes to list the possible steps available to them.

4. After five minutes, allow the students to share the steps they came up with. Put these steps on the board. Ask the students to select at least two, if not more of these steps and then place them in the rank order they would take them. Tell them that this is called rank ordering their priorities. Give the students 10-15 to explore their alternatives on the word processor and then rank order them by moving the steps. Once they have rank ordered the possible alternatives, tell them to enter an explanation for the solutions they consider the best approaches.

5. When the time for the individual rank ordering of solutions has passed, ask the students to share some of the solutions and ranking decisions they have made. Given the fact that laws like this actually exist in some countries, challenge the students to write a letter of advice to an author living in a country where his writings are banned. Give the students 5-10 minutes to write this letter. (Copies of personal letter forms may be distributed if necessary!)

6. After 5-10 minutes, have at least one letter read aloud. Then ask students what their reaction to a law banning only certain books as objectionable for middle school students would be.

7. When the students have shared their initial responses, instruct them to save file Book.Ban for future reference.

Summary:

1. What would be your initial reactions to a law banning books?
2. What strategies would you devise for dealing with this law?
3. What is meant by rank ordering your priorities? Give an example of it from today's lesson.
4. What guidelines or principles did you use in rank ordering your solutions?
5. What would you advise a writer, performer or editor to do in a country where his or her works are banned?
6. Given the past few banning decisions in the U.S., to what extent is the banning of books a real concern?

Homework:

You are the editor of a major paper. Write an editorial reacting to the passage of this law banning books.

Take the copy of the Book Banning Law home. Interview your parents and other family members. Write down their reactions to this law and the actions they would take upon receiving the letter telling them that they must bring all of their books to the depot.

Go through the various books in your home and see how you would feel about having them burned at the depot. Record your reactions.

Enrichment:

Research the grounds on which THE WIZARD OF OZ, THE ADVENTURES OF HUCKLEBERRY FINN, and GO ASK ALICE have been banned in various school systems.

Record the exact grounds. Then tell to what extent you feel the grounds are justified or not justified.

BOOK BANNING LAW

A law has just been passed banning the study of all paperback and hardcover books, with the exception of romances and government-approved texts. (This law can be altered to refer to specific classics which are at issue.)

You must bring all of your books to a depot to be burned. What do you do? Do you comply? If you do comply, do you take all of your books? If you keep back some books, which books would you select to keep back? Why would you choose those particular books?

Would you protest this law? Why or why not? If yes, what arguments would you use against this law? If no, why wouldn't you protest this law? How would this law change your life? In what ways would your day at school and at home be different? What industries, businesses and occupations would be altered by this law? What would happen to the people involved in these fields? What alternative careers might these people choose?

TOPIC 37: Use of the Newspaper Index

Aim: How can you effectively use the newspaper index to find different types of information?

Performance Objectives: Students will be able to:

English Language Arts	. use newspaper index effectively for research and reference . develop a series of questions eliciting features of a daily newspaper . distinguish between fact and opinion
Critical Thinking	. draw reasonable conclusions from information found in various sources . maintain an overview . distinguish between fact and opinion . formulate a series of questions

Materials:

- Photocopies of several samples of a daily newspaper index
- One newspaper index/a set of actual daily newspapers (if the school gets them)
- computer lab
- word processor

Motivation:

Ask the students how many different types of information and kinds of opinions one can find in the newspaper.
As the students suggest the different kinds, place them on the board under these headings:

Facts: world news, city news, business, sports
Opinions: advice columns, reviews, editorials, cartoons

Development:

1. Congratulate students on suggesting many of the different kinds of information to be found in the newspaper. Tell them that today they are going to work with newspaper materials and the word processor to prepare a game investigating the various kinds of information to be found in a newspaper. Ask where in the newspaper they would look if they wanted to quickly find an inventory of all the potential information in a newspaper. Elicit: newspaper index.

2. Ask the students the following two questions:

   Where would you look if you wanted to rent an apartment, but weren't sure whether subletting one wouldn't be cheaper?

   You are going to Boston to visit your relatives. Where would you look to find out how you need to dress for Boston's weather?

   Give the students 2-3 minutes to come up with the answers (pages and newspaper sections) as needed. Be certain that they are aware that there can be several page numbers and newspaper sections which respond to these questions. If a name, such as that of a columnist listed in the index, strikes them as unfamiliar, suggest that they read a bit of his/her work in the newspaper given out in class or at home.

3. Ask students to start a new file called News.Ind. Then hand out a photocopy of a newspaper index or an actual index.

4. Tell students that they are now ready to play the Finders/Keepers/Losers/Weepers game with the newspaper. They are to use the newspaper indexes in front of them to generate at least 10-15 questions which can be answered by turning to various pages in the newspaper. Then they are to enter the answers to their questions on a separate sheet. Remind them of the question format. Suggest that they make their questions as involved as possible. Tell them that after a 15-minute interval you will review some of the questions with them. Then they will switch word processors to play someone else's game.

5. After 15 minutes for making up questions and answers (students must answer these on a separate sheet so that game players can check their own scores) have the students share one or two questions and answers generated from their own game designs. Put these up on the board.

6. Then ask students what additional types of information they found in newspapers through their investigation of the index. Note other types of information under the fact/opinion headlines already on the chalkboard.

7. Now ask each student to switch word processor terminals with the nearest student. During the next 5-10 minutes allow students to play each other's "Finders/Keepers/Losers/Weepers games. After the games are played be sure that the student players check their responses against the creators' answer sheets.

8. Instruct the students to save file News.Ind for future reference.

Summary:

1. What different kinds of factual information are available in the newspapers?
2. How many types of opinions are part of the newspaper format?
3. How would you further classify the opinion according to subject area covered (entertainment, movies, gossip, human interest)?
4. What everyday general information services are provided by the newspapers?
5. What other medium tries to duplicate or provide many of the same services? (TV)
6. To what extent is TV coverage of the news as detailed or as extensive as a newspaper's?

Homework:

Take two different newspaper indexes. Cut them out and paste them on a separate sheet of paper. Make up 10-15 questions to go with them. Be sure to include the answers.

Enrichment:

Buy two specialized newspapers. Select from the following: El Diario, Amsterdam News, Back Stage, Variety, Wall Street Journal.

Compare and contrast their indexes. What does the index reveal about the newspaper's audience?

TOPIC 38: Newspaper Skills — Headlines

Aim: What can we learn from an examination of news headlines about the kinds of events covered and the style of headline writing?

Performance Objectives: Students will be able to:

English Language Arts

- recognize and use language style and devices - brevity, alliteration, word choice
- organize data for a meaningful report
- read inferentially
- correct in terms of standard English usage newspaper jargon
- create their own headlines using these as models

Critical Thinking

- select and organize data on a given topic
- identify similarities between items
- look for patterns
- state a summary or conclusion based on data
- recognize and use inductive and deductive reasoning
- comprehend, develop, and use concepts and generalizations
- compare and contrast

Materials:

- computer lab
- word processor
- Set of daily newspapers or at least 10-12 newspapers which can be shared in groups

Motivation:

Ask the students if they can recall any particular headline on the front or back pages of the news. If they volunteer a headline, put it up on the board. Suggest that they select one from today's newspaper. Put it up on the board. Ask the class what special qualities of language usage it shows and what topic or idea it tries to convey.

Development:

1. Tell the students that today they are going to go through their individual newspapers with the aid of the word processor. Instruct them to review the first ten pages and the last ten pages of the newspaper. As they skim through the paper, tell them to enter into the word processor all of the headlines which interest them or which they find catchy for some reason, with precisely the same wording and spellings.

2. This new file should be called Head.li. Tell the students that they have 5-10 minutes as needed to compile a list of headlines which interest them or are catchy.

3. Have students share some of the headlines they have listed. Write at least ten of these on the board. Take one sample headline suggested by the students and ask the students what makes it catchy or interesting to them. Write down the clearest student statements about the headline.

4. Then ask the students to analyze the lists of headlines on the board to find what language qualities they have in common - what patterns of word choice and usage. List the ones the students volunteer, or present the following to the students: brevity, alliteration, use of vivid verbs, abbreviations, new word coinages, slang, etc.

5. Tell the students that they will have ten minutes to review their own lists as well as the board list. As they review each headline, ask that they enter, in sentence form, the elements of its composition which caught their attention originally. Then allow the students an opportunity to share their style statements.

6. Request that they review their headlines once again, this time for standard English errors including mechanical errors (punctuation, spelling). Explain that newspapers are accustomed to making these deliberate mistakes which are perfectly acceptable for newspapers, but not for formal class compositions. Tell the students that they can take 5-10 minutes to come up with a list of these errors and correct them. After the time has passed, have some of the students share their "News Headline" mistakes. The file Head.li should be saved.

Summary:

1. What language elements and devices are common to many of the headlines?
2. What made some of the headlines particularly catchy?
3. What are some of the key ingredients in a headline?
4. Why might a newspaper need to deliberately use slang and abbreviated forms which may be unacceptable in standard English?
5. What would be a continual source of new words for a newspaper editor of the "People" section?
6. What are some of the common newspaper errors you found?
7. If these errors were actually corrected in the headlines, what would be the effect of these corrections on the headlines' impact?

Homework:

Take another daily newspaper. Do a headline search, find at least ten headlines. Comment on what makes them interesting. Use a sentence for each.

Find ten headline errors and collect them.

Enrichment:

Compose 10-15 headlines for fairy tale, soap opera, or book events. Be certain that your headlines demonstrate the language qualities outlined in the lesson.

TOPIC 39: Short Story/Dialogue Writing I

Aim: In what ways can news photos be used to generate dialogues and short stories?
How can interior monologues be created from these photos as well?

Performance Objectives: Students will be able to:

English Language Arts Critical Thinking

- use a photo to generate notes for a short story
- work with different points of view
- make inferences to suggest a possible interior monologue format
- use visualization imagery
- draw reasonable conclusions from information given
- use inductive and deductive reasoning
- maintain an overview

Materials:

- photocopies of news photos
- computer
- Newspaper set (if available)
- word processor

Motivation:

Ask the students:

What pictures in the news grab your eye?
What qualities in a particular picture cause you to focus on it?

Development:

1. Distribute packets of photos to students. Students will select at least three other pictures which interest them.

2. Instruct students to start a new file called News.pix. They should choose one of their pictures, or all three if they wish, and then formulate a connection between them. For whatever photo or photos they choose, the students should enter: a description of the photo including persons, objects, relative positions, probable thoughts in their minds, and lines of dialogue they might be exchanging.

3. Explain to the students that there is no single correct response - story or dialogue - to be found or generated here. The only criterion (qualification) for an acceptable creation is that the story dialogue or monologue (if one person is pictured) follows reasonably from the information supplied in the picture, which the students will enter first, as per instructions in step three. Tell the students that they will have 15-20 minutes to take notes and then begin their new picture creation.

4. Give students a chance to pause and share readings from their own works in progress. Suggest that the students may also want to work backward to what happened just before the picture was taken to develop a prequel to the photo or forward to what will happen next after the events in the picture to develop a sequel. Offer this as another possibility to the picture story writing. Suggest that the students might wish to put their final stories in a bubble form over the actual photocopies, as in the comic books.

5. Give the students another ten minutes to work on one of these numerous options. After the time has elapsed, instruct the students to save the file News.pix for future reference.

6. Allow students to share some of their bubble pictures, stories, prequels, dialogues, and sequels.

Summary:

1. What qualities make a news photo particularly memorable?
2. What information contained within the photo can be recorded and used to generate a story or a dialogue?
3. How can a prequel or a sequel to the picture be formulated?
4. From what information can a dialogue or an interior monologue be generated?
5. How might a writer actually go about generating a dialogue or an interior monologue from a given picture?
6. What if the news stories which accompanied these pictures prove to be very different from the pictures generated? Are the writers' creations still valid? Why? (Stress that they are valid as fictional creations, as long as they follow reasonably from information in the picture.)

Homework:

Select 3-5 newspaper pictures. Create a dialogue, monologue, sequel or prequel for each.

Enrichment:

Make a "photo news play game"
Cut out 3-5 pictures.
Create two appropriate story/dialogue/monologue formats and then create two inappropriate formats which contradict the information given in the photos or do not follow logically.

TOPIC 40: Short Story/Dialogue Writing II

Aim: In what ways can news photos be used to generate dialogues and short stories?
How can interior monologues be created from these photos as well?

Performance Objectives: Students will be able to:

English Language Arts
Critical Thinking

- use a photo to generate notes for a short story
- work with different points of view
- make inferences to suggest a possible interior monologue format
- use visualization imagery
- draw reasonable conclusions from information given
- use inductive and deductive reasoning
- maintain an overview

Materials:

- photocopies of news photos
- computer
- Newspaper set (if available)
- word processor

Motivation:

Ask the students:

What pictures in the news grab your eye?
What qualities in a particular picture cause you to focus on it?

Development:

1. Distribute packets of photos to students. Students will select at least three other pictures which interest them.

2. Instruct students to start a new file called News.pix. They should choose one of their pictures, or all three if they wish, and then formulate a connection between them. For whatever photo or photos they choose, the students should enter: a description of the photo including persons, objects, relative positions, probable thoughts in their minds, and lines of dialogue they might be exchanging.

3. Explain to the students that there is no single correct response - story or dialogue - to be found or generated here. The only criterion (qualification) for an acceptable creation is that the story dialogue or monologue (if one person is pictured) follows reasonably from the information supplied in the picture, which the students will enter first, as per instructions in step three. Tell the students that they will have 15-20 minutes to take notes and then begin their new picture creation.

4. Give students a chance to pause and share readings from their own works in progress. Suggest that the students may also want to work backward to what happened just before the picture was taken to develop a prequel to the photo or forward to what will happen next after the events in the picture to develop a sequel. Offer this as another possibility to the picture story writing. Suggest that the students might wish to put their final stories in a bubble form over the actual photocopies, as in the comic books.

5. Give the students another ten minutes to work on one of these numerous options. After the time has elapsed, instruct the students to save the file News.pix for future reference.

6. Allow students to share some of their bubble pictures, stories, prequels, dialogues, and sequels.

Summary:

1. What qualities make a news photo particularly memorable?
2. What information contained within the photo can be recorded and used to generate a story or a dialogue?
3. How can a prequel or a sequel to the picture be formulated?
4. From what information can a dialogue or an interior monologue be generated?
5. How might a writer actually go about generating a dialogue or an interior monologue from a given picture?
6. What if the news stories which accompanied these pictures prove to be very different from the pictures generated? Are the writers' creations still valid? Why? (Stress that they are valid as fictional creations, as long as they follow reasonably from information in the picture.)

Homework:

Select 3-5 newspaper pictures. Create a dialogue, monologue, sequel or prequel for each.

Enrichment:

Make a "photo news play game"
Cut out 3-5 pictures.
Create two appropriate story/dialogue/monologue formats and then create two inappropriate formats which contradict the information given in the photos or do not follow logically.

TOPIC 41: Dictionary Skills

Aim: How can false dictionary definitions be constructed such that they are mistakenly assumed to be correct by those who do not know the word's actual meaning? How do you play the Dictionary Game?

Performance Objectives: Students will be able to:

English Language Arts	. comprehend and use the components of a standard dictionary entry . pick out familiar elements within unfamiliar vocabulary words . create a convincing simulation of a dictionary entry . invent definitions and uses for an unfamiliar word
Critical Thinking	. use concepts and generalizations . discern patterns . use simulation

Materials:

- computer lab
- word processor
- individual dictionaries/one large (over 100,000 entries) standard dictionary

Motivation:

Write the following on the board:

"caseous"

Ask the students what they think the word means without looking it up in the dictionary. Tell them to compose a definition for it using the dictionary entry format. (They may consult a dictionary for the format but not for the specific word.)
Note to teacher: Sample word used should be a word which is unfamiliar to the class.

Development:

1. Allow the students to share the definitions they have created. Ask the students what the key components of the dictionary entries are. Elicit from them: part of speech, pronunciation, definition, use, derivation, sample usage (if appropriate for kinds of dictionaries students will be using). Put these components on the board under the heading DICTIONARY ENTRY COMPONENTS.

2. Next put up on the board the following information:

   Caseous (ka.se.es) 1) n. a large case for shipping goods
   2) adj. very complicated legal tort
   3) adj. of or like cheese
   4) adj. exceedingly bloated filled with gas

   Tell the students that they will play "Dictionary Dupe" which is a version of the old British Dictionary Game. To play the game they are to read through the choices and select the definition which they feel is correct without looking the word up in the dictionary. Give them a minute or so to select a definition. Then ask them them to give their reasons why they feel this definition is the correct definition. After they have stated their choices and the reasons for them, supply the correct definition (number 3), or have the students find it themselves in the dictionary. Be sure to comment on the crafty structure of the deliberate dupes or fake definitions.

3. Tell the students that the object of the game is to find unfamiliar words in the dictionary which neither they themselves nor their classmates are likely to recognize, copy down the correct definition for the word, and then create three dupe (fake) definitions. Ask the students how they would create three convincing dupe definitions for the word. Elicit: analysis of word structure, sound, meaning, and copying of standard dictionary style.

4. Tell the students that they will have an initial ten minutes on the word processor to devise at least two or three dictionary dupe games with one correct definition each and three dupes. Ask them in what ways they might use the special functions of the word processor to assist them in game design. Elicit: underline to highlight parts of the dictionary, scroll back function, and delete/insert to "hone" dupe definition to form.

5. Instruct students to start a new file called Dupe. Caution students that words selected for this game must be unfamiliar to them and unfamiliar to their classmates.

6. After the students have spent the first ten minutes fabricating dupes, allow them to take a pause and share one of their game entries with the class. Have the class vote on the correct choice. Then allow the designer to read the dictionary definition. Give the students another 5-10 minutes to work on more words.

7. At the end of this time period have the students move to other students' word processors and play one of the other students' games. Then have the correct choice told to the student by the creator.

8. After the time has passed, instruct the students to save the file Dupe for future reference.

Summary:

1. What are the components of a dictionary definition?
2. How might a convincing dupe or fake definition be designed?
3. What strategies must be used in devising a successful dictionary dupe definition?
4. By what process can you normally supply a definition for a word when a dictionary is not around?
5. How effective is this process if your aim is to find the correct meaning?

Homework:

Fabricate five other Dictionary Dupe games. Be sure to prepare an answer sheet of the real definitions.

Enrichment:

Try this game with words from specialized categories: Spanish, science, Mathematics, etc.

Be sure to select unfamiliar words for each word game and provide a "correct answer" list. Teacher may want to spend the next lab session having students play each other's games.

TOPIC 42: Reflective Writing
Subtopic - Inferential Reading

Aim: When and why would you tattle ("narc," "rat") on a friend?

Performance Objectives: Students will be able to:

English . critically read and interpret a given passage
Language . develop a point of view or reaction to the passage
Arts . take notes and organize them for a reflective written response
Critical . given dilemma situation, take at least two positions and give reasons for each
. distinguish between statements of fact and opinion
. predict consequences of problem solutions
. explore the cause of the problem
. draw a reasonable conclusion from data given

Materials:

- computer lab
- word processor
- Dilemma Sheet "Tattling on Friend" (see 2 below)

Motivation:

Tell the students that during the the next few lab sessions they will be exploring some real-life dilemmas. These events may be actual situations which have occurred in their lives or have faced their friends. Ask the students how they would react to one friend's tattling on another. Give the students a chance to express their views on this topic. Write their ideas in quote form with their names beneath them on the board. Explain to the students that the essence of the term "dilemma" is the two or more different courses of action which can be taken to resolve the problem situation. Place on the board "DILEMMA - 2 or more Directions to Go."

Development:

1. Tell students that to help them see their reactions, thoughts, and choices, they will use the word processor's keys to transmit their key thoughts to the screen. After they have entered their spontaneous reactions and responses, the special functions of the word processor will allow them to scroll back to review, and insert or delete their responses as they see fit.

2. At the menu instruct students to start a new file called Dilem.Tat. Then give students the Dilemma Tattling Sheet.

   Text of Sheet

   Your friend has been acting strangely lately. He does not appear "all there" at times, although he was always an exceedingly alert person. His eyes are blurry, his speech often slurred, and his mood can shift 180 degrees in a second. You are shocked by the changes in your friend's personality. When you confront him with your worries and observations, he tells you to "keep your nose out of it." Everything is going to be OK; just bear with him for a bit. Two weeks later your friend is a walking volcano erupting almost every five minutes.

   What explanations for your friend's behavior might there be? What do you do in this dilemma situation - do you tell on him? Do you let your observations remain your own alone and respect his warning? What is your choice? Why do you make that choice?

3. Have the students take five minutes to enter the dilemma data into the word processor. Tell them to read through the information and underline the key words in the passage which will help them choose an alternative and formulate the dilemma more clearly.

4. After five minutes, ask the students to share the key words. Put these words up on the board. Then let the students take the next ten minutes to enter the dilemma in their own words (on the word processor) so they can more clearly reflect on the situation.

5. Give the students a chance to read one or two versions of their dilemmas. Then tell students that they have 15-20 minutes to weigh both directions of the dilemma choices or to come up with still another direction. Once they have written these directions in sentence form, have them predict the outcomes of each choice taken. Finally, given these predicted outcomes, have them make a choice and defend it.

6. After the time for decision deliberating and decision making is over, allow the students to share some of their decisions. Challenge them as to whether there is enough information in the passage to determine the correct choice.

7. Instruct the students to save the file Dilem.tat for future reference.

Summary

1. What is the dilemma you face in this case?
2. What are the two conflicting paths/routes for dealing with this dilemma?
3. What arguments can be advanced for either of these routes or paths?
4. What decision or strategy would you follow in this case? On the basis of what feelings or information in the text would you follow that route?
5. What predictions could you make about the outcome of this dilemma situation if you follow your decision?
6. What predictions could you make about the other decision choices?

Homework:

Write out your decision strategy in facing this dilemma in essay form as follows:
Paragraph One: explore-define the dilemma
Paragraph Two: arguments for one choice
Paragraph Three: arguments for another choice
Paragraph Four: survey other people
Paragraph Five: your conclusion

Enrichment:

Read Robert Frost's "The Road Not Taken." In what ways does this poem comment on a dilemma situation and strategies for dealing with it?

TOPIC 43: Decision Making/Organizing and Writing Pertinent Details

Aim: How would you act in a situation in which you had advance knowledge that a crime would take place, but not enough knowledge for conclusive proof that the crime would indeed take place?

Performance Objectives: Students will be able to:

English Language Arts	. distinguish between fact and opinion . use critical reading skills . isolate key words . write a reaction or evaluation composition . comprehend different points of view
Critical Thinking	. distinguish between fact and opinion . predict/evaluate consequences of a problem solution . state two sides of a dilemma solution and advance arguments for both sides . adopt different points of view . draw reasonable conclusions from information found in various sources

Materials:

- computer lab
- word processor
- "Overheard Crime Conversation" worksheet (see #3 below)

Motivation:

Ask students if they have ever overheard a conversation which included information about a future event. Determine by a show of hands how many students have ever overheard such a conversation. Then ask the students what they have done with this information. Allow them an opportunity to exchange their experiences. Stress that not to do anything is a decision in and of itself.

Development:

1. Tell the students that today they are going to explore a dilemma which many people in our society have faced. The word processor will be used to help them direct the substance of this dilemma and help to extract the key words and phrases of the dilemma.

2. Instruct students to start a new file called Dilem.Con. You may first wish to review with them the dilemma file from the previous topic.

3. Have the students read and enter the Overheard Conversation Dilemma and prepare a statement detailing the dimensions of the dilemma in sentence form.

DILEMMA: OVERHEARD CRIME CONVERSATION

You're standing at the bus stop on your way home. It's pouring. As you huddle under the bus shelter, you overhear two adults casually dressed talking about a job that is going to "go down" tonight at 6:15 on that hardware store by the Ditmas Station. They say they've got a "piece." They just hope the "take" will be high, since it closes at six.

When the bus doesn't arrive soon enough for them, they head for the train station. It is now 3:15 P.M. What do you do with your advance knowledge of a crime?

Do you try to inform the authorities?
Do you tell a friend or your parents?
Do you decide to do nothing?
Do you really "know" that a crime is being planned?

Is what you overheard actually a "fact"?

Remind students to first extract the key words and phrases from the dilemma which will help them define it, and then prepare the statements of it.

4. After ten minutes of independent exploration of the dilemma, have key words and phrases placed on the board. Then have at least 3 students share their statements of the dilemma with the rest of the class. Allow the other students a chance to comment on these statements and add/delete any elements they wish.

5. Once the students have defined the dilemma. Put up on the chalkboard:
   DILEMMA
   STEP ONE DEFINE THE DILEMMA
   STEP TWO DELIBERATE THE DIRECTIONS THE DECISION MAKER MAY TAKE

   Ask them if there are more than two directions that the decision maker can take. Elicit from the students: based on the text at least four. Place the directions elicited from the students on the board:

   1. no action
   2. inform authorities
   3. tell parents
   4. determine if conversation is fact or fiction (just your opinion or interpretation)

   Tell the students that during the next 10 minutes of the lab session they should enter notes about each direction into the word processor file and the arguments which may be advanced for each direction option.

6. After ten minutes have sample arguments for each of the directions shared with the class. Instruct the students to save the file Dilem.con for future reference.

Summary:

1. What was the exact nature of the overheard crime conversation? What was the dilemma it put the students in?
2. What immediate fact or opinion questions are raised by this dilemma?
3. How or when might you find out if a crime were actually being planned?
4. Why might waiting to make a decision until that time not be a good idea?
5. What might the authorities say to you if you go to them?
6. How might a friend or parent react to your confidence?
7. What if you believed that a crime was going to happen and no one wanted to help you?
8. What if you did nothing and heard about the hardware store robbery the next morning? How would you feel? Why?

Homework:

1. Write out literally the conflicting thoughts going through your head as you overhear a crime being planned!
2. Write a report of your complaint that a skeptical police sergeant who sees it as opinion only would submit to his/her superior.

Enrichment:

Read SORRY, WRONG NUMBER. How does this play comment on the unheard conversation dilemma?

What can you learn from this about civic responsibility?

Must citizens report these conversations or should they ignore them because their fears of crimes may be opinion only or make believe? Explain your answer.

TOPIC 44: Personal Essay

Aim: What might make you want to break up with a friend?

Performance Objectives: Students will be able to:

English Language Arts	. write a reflective essay effectively communicating personal views and emotions . distinguish between fact and opinion . identify key words and phrases
Critical Thinking	. given a dilemma situation take at least two positions and give reasons for each . suggest solutions to a problem . predict the consequences of problem solutions . make a decision from various explored potential solutions or positions . suggest, develop, and evaluate potential problem solutions . draw reasonable conclusions from information given . use inference . consider extreme cases

Materials:

- computer lab
- word processor
- "Breaking Up With a Friend" Dilemma Sheet (see #5 below)

Motivation:

Ask the students to think of their best friends or their ideas of friendship. Ask them to tell you what they feel makes them want to become friends with someone. List on the board some of the qualities they suggest: appearance, common interests, incidents, background, neighborhood, etc.

Development:

1. Ask students whether they have ever had to break up with a friend. Take a poll to get a count of those who have gone through this experience, and write down the number.

2. Tell the students that they will use the word processor as their thought collector and realizer as they explore their own points of view on this topic and then go through the three steps of DEALING WITH A DILEMMA SITUATION:

    1. DEFINE, DESCRIBE, DETAIL THE DILEMMA
    2. DELIBERATE THE VARIOUS DIRECTIONS OR DECISIONS THE DECISION MAKER CAN TAKE
    3. MAKE A DECISION based on weighing the alternatives and predicting the outcomes of the various directions.

    (DEALING WITH DILEMMA STEPS SHOULD BE PUT UP ON THE BOARD.)

3. Have students turn on the word processor. At the menu instruct them to start a new file called Dilem.Fri. Then ask them to first reflect on their own experiences when they first broke up with a friend. As they recall the incident, words, or event which caused the breakup, instruct them to enter some description of it into the word processor. If the students have not yet gone through a breakup with a friend, tell them to

enter incidents, remarks, or events which might cause them to break up with a friend. Give them five minutes time for this reflection and note taking.

4. After the time is up, allow the students to share their experiences or views in this area with the class. Write some of their reasons for friendship breakups on the board.

5. Now suggest that the students draw on their experiences and reflections in dealing with the BREAKING UP WITH A FRIEND - IT'S SO HARD TO DO, Dilemma Sheet. (Give out text of the dilemma to students.) Tell the students that they can take 10 minutes to read through the dilemma, note key words and phrases, and enter a statement which will satisfy step one of the steps for dealing with a dilemma already up on the board (DEFINE, DESCRIBE, DETAIL THE DILEMMA).

   JOEY'S DILEMMA

   Joey and Mark have been friends for over 8 years, ever since kindergarten. They played ball together, worked on projects, covered for each other and went on camping trips. Mark beat up a guy who went for Joey a year ago in the 7th grade when Joey was just a 5' 1" shrimp. Joey helped Mark through his cousin's death last April.

   Now Mark suddenly seems to have an unusual amount of cash on hand. Joey hears rumors in school that Mark hangs out with some high school dropouts who ride around on motorcycles and seem to be up to no good. On the other hand, Mark's feelings for Joey seem unchanged. In fact he surprised Joey with tickets to the Star Trek convention which had been sold out 4 months before. Mark has just gotten a very expensive new bike which he wants to "hide out" at Joey's because he claims that he bought it with his own money but does not want his mom to ask about it.

   When Joey confronts Mark with the rumors about him, his new-found friends, his ready cash, the expensive bike, and the tickets, Mark says: "We're friends... I can't discuss this with you... just be my friend as I've always been yours."

   Should Joey continue being Mark's friend? Should Joey investigate the truth of the rumors? If the rumors are true, what should Joey do about his friendship with Mark? If Joey can neither confirm nor deny the rumors, what steps should he take?

6. After the students have spent 10 minutes defining the dilemma let them read some of their descriptions of it aloud and list on the board key words and phrases extracted from the text of the dilemma.

7. Now tell the students that they are to respond to the questions at the end of the dilemma and deal with the divergent directions this situation may take. They have 10 minutes to enter each question and develop a response to it.

8. Have students share their potential responses to the questions. Ask them which of the questions they consider "key" questions and which of the dilemma directions they would explore first.

9. Instruct the students to save the file Dilem.fri for future reference.

Summary:

1. What were the questionable elements and changes in Mark?
2. How much of Joey's information about Mark was fact?
3. How much of Joey's information about Mark was opinion or hearsay?
4. If the rumors about Mark are true, what should Joey do about his friendship?
5. If the rumors prove unfounded, but all these inexplicable changes remain, what should Joey do about his friendship with Mark?
6. What possible explanations for these changes in Mark's personality and lifestyle are there?
7. Given Joey and Mark's friendship over the years, what will Joey decide? What should Joey decide in your opinion?

Homework:

Write a personal essay about what would make you break up with a friend of long standing.

OR

Tell what steps you would take, and in what sequence, to investigate Mark's actions if you were Joey.

Enrichment:

Read A SEPARATE PEACE or TOM SAWYER. Comment on the key elements which sustain and/or destroy friendships in those books.

TOPIC 45: Personal Letter Writing
Subtopic - Word Portrait

Aim: What makes a student an outsider or victim in a given class or social group?
What advice might you offer someone who finds himself or herself a victim?

Performance Objectives: Students will be able to:

English Language Arts	. create a word portrait from a source of information . write a personal letter of advice . demonstrate inferential reading skills . isolate relevant details from a passage
Critical Thinking	. propose ways to solve problems . predict consequences of various approaches to problem solving . draw reasonable conclusions from information given . adopt different points of view

Materials:

- computer lab
- word processor
- Personal Letter Formats
- Cousin Mike - The Outsider Dilemma Sheet (see #3 below)

Motivation:

Ask the students whether they know of someone who is made fun of by other kids. Someone who is an outsider or a kind of victim. Next ask the students what makes such a person a victim.

Development:

1. Put up on the board the heading CHARACTERISTICS OF AN OUTSIDER.

   List the characteristics suggested by the students.

2. Tell the students that today they are going to explore the "My Cousin Mike - the Outsider" dilemma. As they read through the case, they are to use the word processor to pick up and enter some of the characteristics which make Mike an outsider and any special aspects of his problem which will help them in DEFINING THE DILEMMA, which is step one of dealing with the dilemma.

3. Have students turn on computers and open a new file called Mike.Ca and read the case. They will have 10 minutes to read the case, define the dilemma and write their notes.

   COUSIN MIKE - THE OUTSIDER

   I just received a letter from a real brain whose life is, has been, and probably will always be a horror. My cousin Mike has an IQ of 149, a 98 average in 7th grade and a band of bullies who make his daily life miserable.

   It's not that Mike is a bad guy. He will do my homework with me, help me when I cannot work my stereo, and fix up my bike in no time whatsoever. I really like Mike and I would like him even if he were not my cousin. But I also know why I might make fun of him if he were not my cousin.

Mike is around 5 ft. 3, but weighs in at 190 pounds. In spite of himself, he's always stuffing chocolate into his mouth. He wears long-sleeved dress shirts to school with a tie each day. That's right, a shirt and tie each day! Now you begin to get the picture.

Mike could not run worth a lick if a million tax-free dollars were at the finish line! He almost always has a forged physical excuse slip so he can skip gym. Lunch periods he works in the library. The only music he can talk about is "classical" and I don't mean the golden oldies. Mike loves Bach and Beethoven. That is, when he's not sneezing or rubbing his runny eyes caused by hay fever and his assortment of allergies. For his sake, I wish he were allergic to chocolate.

This letter I got from Mike today tells me that he won the District Science Fair, but was booed in the school auditorium by the "in" group of boys, led by Derrick Sanders, who "graffitied" his trophy!!

Mike needs my advice. How can he deal with the bullies? In what ways can he change his life so that in those rare moments he looks up from the books, he is not laughed at?

I need advice too. Do I tell Mike the truth about his personal appearance, habits, and dress? Is that the way to treat a sweet guy who's an unappreciated genius at twelve? But if I don't tell Mike the truth, who will?

4. Allow the students to share their lists of what makes Mike an outsider, then ask the students how many different dilemmas are really involved in this case. Elicit: Mike's and his cousin's. (last paragraph)

5. Give the students another 10 minutes to go through the deliberating directions steps of both dilemmas. Remind them to detail and to predict as reasonably as they can from the information available the potential directions each dilemma can take.

6. When the students have finished their independent deliberations, give them an opportunity to voice their deliberations by reading their writings. Put up some of their directions on the board.

7. Tell the students to shift point of view to Mike's cousin who is the narrator of the piece. If they were he, what would they advise Mike to do? How should their advice be tempered (moderated, softened) by a regard for Mike's feelings? Give them 5-10 minutes to begin a letter of advice to Mike. Suggest that they review the dilemma before writing it.

8. After the students have written their letters of advice, instruct the students to save the file Mike.Ca for later use.

Summary:

1. What was the actual cause of Mike's problem?
2. How much of this actual cause could his cousin really tell him? Why?
3. In addition to his physical appearance what other factors made Mike unpopular with kids.
4. How did kids show Mike he was an outsider?
5. What advice could be given to Mike in dealing with his dilemma?
6. Which of the factors causing Mike's outsider status were beyond his control?
7. Which of the factors causing Mike's outsider status could he change?
8. Which of the dilemma directions would be best for Mike?

9. Which of the dilemma directions is the best for his cousin? Why?

Homework:

Prepare a portrait in words of Mike.
Paragraph One - his personality
Paragraph Two - his looks

Enrichment:

Create a story or scene involving Mike's appearance on the stage and the students reaction to him.
Write a letter of advice to Mike as though you were a teenage Dear Abby.

or

Read THE LORD OF THE FLIES by William Golding. In what way does this work deal with the dilemma of the outsider. How is Mike like Piggy?

TOPIC 46: PCT/RCT Report Writing Question Format

(should follow Topic 45 in sequence since content of dilemma is the same but from another point of view)

Aim: How would a guidance counselor deal with both the school bully and the outsider?

Performance Objectives: Students will be able to:

English	. organize a series of details into a report format
Language	. develop and comprehend various points of view
Arts	. clearly explore a process in writing
Critical	. draw reasonable conclusions from information in various sources
Thinking	. identify and explore solutions to a given problem
	. evaluate the outcome of various solutions based on information given
	. maintain an overview
	. prioritize and sequence
	. recognize and use inductive reasoning
	. state goals of a problem clearly
	. adopt different points of view

Materials:

- computer lab
- word processor
- Mr. Gross's Notes on Mike Morty

Motivation:

Ask the students whose responsibility it should be in school to deal with Mike Morty's problem. Elicit: The guidance counselor. Then ask the students in what way the counselor might have found out about the information in Mike's letter. Elicit: as a result of the bully group's disruption of the auditorium and defacing of Mike's trophy.

Development:

1. Tell the students that today they will shift point of view and consider Mike's case as a school guidance counselor, Mr. Gross, would see it. Put up on the board: DILEMMA FROM SCHOOL GUIDANCE COUNSELOR'S POINT OF VIEW.

2. Have students retrieve the file Mike.Ca and review file if needed. Then tell the students to enter the ways in which the Guidance Counselor's goals differ from Mike's cousin's.

3. After a few minutes, have the students' differences in approaches shared. Put up on the board the fact that the guidance counselor is not a relative and does not have to worry so much about hurting Mike's feelings. Now ask the students to assume the Guidance Counselor's perspective and to develop a set of steps or a process of actions/personality modifications whereby Mike could improve his personality/appearance to lessen his "outsider" status. Tell the students to keep in mind that as the guidance counselor, Mr. Gross, they do not have to feel guilty or ashamed about being honest with Mike. Give them 5-10 minutes as needed to come up with an improvement program for Mike.

4. After the students have individually developed or begun to develop programs, have some of their step-by-step or behavior/appearance modifications detailed. Ask the students to review their own steps or programs on the word processor and see if any of the steps or suggestions must logically or chronologically precede the others. Tell the students to move text to prioritize their steps. Give them time to put these steps in order.

5. Then have at least one of the ordered self-help series of steps or programs read. Tell the students to combine this material into a paragraph which might appear in Mr. Gross's case file on Mike or be given by Mr. Gross for Mike to follow.

6. After the students have developed their paragraphs of self-help advice for Mike, tell them that Mr. Gross will meet with Mike to talk over his social problems. Here are Mr. Gross's notes from his talk with Mike:

   Mike Morty is at least 40 pounds overweight.

   He looks out the window a good deal.

   He appears friendly and smiles quite often.

   At times his eyes filled with tears.

   He admired my classical cassette collection.

   Fingers covered with chocolate stains

   Sneezes into his hand

   Knows a good deal about new life forms being patented

   Has scorn for rock music

   Hates sneakers

   Claims he never eats much

   These notes must be typed into paragraph format to report on Mike's behavior and emotional state during his first interview with Mr. Gross. They will go into his report. Tell the students to take 5-10 minutes for this activity.

7. Have one or two of the report paragraphs read. Ask the students what other person needs to be seen by the guidance counselor. Elicit: Derrick Sanders.

8. Instruct the students to save the file Mike.Ca for later use.

Summary:

1. How does the guidance counselor's approach to Mike's problem differ from his cousin's?
2. What steps or changes might Mr. Gross suggest to Mike?
3. What, in your opinion, should be Mike's top priority?
4. What are the key details Mr. Gross observed during his first session with Mike?
5. What should Mr. Gross try to accomplish during the second session?
6. How should Mr. Gross deal with Derrick Sanders?

7. What might account for Derrick's defacing Mike's statue?

Homework:

Now turn to the Derrick Sanders school bully case. Create an interview between Derrick and Mr. Gross. Following what was done in class, record details that Mr. Gross observes and then turn them into a paragraph.

Enrichment:

Mr. Gross brings Derrick and Mike in together to talk out their problem. Eavesdrop and record the conversation.

TOPIC 47: Editorial Writing/Decision Making

Aim: How would, should, or could you react to a friend's cheating on a test to qualify for an accelerated subject class or a sports team?

Performance Objectives: Students will be able to:

English Language Arts	. write a reaction statement . write an editorial expressing a given point of view . work with different points of view . make a restatement of a given passage
Critical Thinking	. given a dilemma situation, supply arguments for two or more different positions . generalize . prioritize . comprehend, develop, and use concepts . draw reasonable conclusions from information found

Materials:

- computer lab
- word processor
- Cheating Dilemma Sheet (see #4 below)

Motivation:

Ask the students if they have ever noticed cheating going on during various examinations which the teacher did not see. List the number of students who raise hands to signal "Yes." Then ask how this cheating was accomplished.

Development:

1. Allow the students to share their views on the various ways this cheating was achieved. Tell them that today they are going to delve into a dilemma which they may already have faced, or which they may soon be confronted with.

2. Review with students the three steps of dealing with a dilemma situation.

3. Tell the students that they will use the word processor to record their thoughts, which they will explore later. Ask students to open a new file called Cheat. Then enter their own initial reactions to instances of cheating observed while they were taking an exam. Tell them that they have five minutes to briefly state "My initial reaction to cheating."

4. Have one or two initial reactions to cheating read. Then present students with the Cheating Dilemma Sheet.

DEX'S DILEMMA

Part A

You have been picked to take a special qualifying exam for admission to the 8th grade accelerated math class. As you are working your way through the exam, you notice to your amazement that Jason Jones on your left is looking at the inside of his shirt lapel. You follow his eyes downward to discover that he has various numbers written in light ink on the lapel. You look at the proctor, but she never looks in Jason's direction at the right time.

Later you yourself miss qualifying for the class by 3 points. You now learn that Jason made the class.

Part B

What do you do now? Do you say anything about Jason's cheating? If "yes," what? If "no," why not?
If yes, how do you go about informing the authorities, anonymously or openly under your own name? Who do you go to? What might be asked about your motives?

5. Ask the students whether their initial responses would be any different were the cheating to be on a major exam like a regents, statewide, or qualifying exam as opposed to a routine test. Let them talk about how their feelings would/would not be different.

6. Then tell them to consider and state in their own words the dimensions of this dilemma. Give them a five-minute time period to do so.

7. Once the dilemma has been defined, ask students to identify the section of the text where the divergent directions for dealing with the dilemma are suggested. Elicit section B. Tell them that they have 10 minutes to divulge in direct language the dilemma's directions. Allow them to add any other dilemma directions they can add.

8. After the time has passed, challenge the students to present the varied directions this dilemma might take. Be sure the students cite the text as they deal with each direction. Then challenge the students to find the single factor which might have altered Dex's dilemma. Elicit: Dex qualified as well.

9. Instruct the students to save the file Cheat for later use.

Summary:

1. What would be your initial response if you saw cheating on an exam?
2. How would you feel if it were a major exam? Why would the kind of exam make a difference?
3. What was Dex's dilemma?
4. How was Dex's dilemma intensified (made worse) by the results of the exam?
5. Would Dex's response to the dilemma have been different if he had passed and Jason had failed?
6. If a news editor got hold of this story, what might be his response to it?

Homework:

Write an editorial for a newspaper which both criticizes the proctor's supervision of the exam and examines the students' sense of honor.
OR
Write an editorial which criticizes Dex for betraying a fellow student.

Enrichment:

Read "The Man Who Corrupted Hadleyburg" by Mark Twain. What insights does this story offer you on cheating? What would Twain have done with this dilemma?

TOPIC 48: Word Portraits

Aim: What would your ideal mate be like if you could use a video machine and computer to combine all the qualities of appearances, interests and personality into one person?
If there were such a machine in which you could program an ideal date or a "best" friend, would you choose to use it? Why or why not?

Performance Objectives: Students will be able to:

English Language Arts	. write a word portrait based on notes taken . list details . group details . develop points of view . use adjectives and vivid images effectively
Critical Thinking	. comprehend, develop, and use concepts and generalizations . maintain an overview . look for patterns . use analogy . generalize . explore the consequences of idea or an approach

Materials:

- computer lab
- word processor
- "Ideal" date/friend program sheet (see #2 below)

Motivation:

Put students in the following situation: "You've had many friends and/or some dates. But with all of your good friends you've never really had the 'perfect' date or the 'perfect' friend."

Development:

1. Tell the students: Instead of exploring a dilemma in which the two sides of the problem involve your choosing between two negative options, why not ponder a more positive dilemma which computer technology may soon make possible and accessible, if it is not already accessible. (Hand out the "ideal" date/friend sheet.) Imagine that your word processor will act as your social secretary to feed your specifications for an ideal friend or date into the computer with a video screen which will print out a word portrait of that individual. When you are satisfied with all the details of that word portrait, you can press PRINT and have that individual's name and address supplied to you immediately. Would you opt to press PRINT? Why or why not?

2. After the students open a new word processing file called ideal.fri, tell them to take 10-15 minutes to fill out the Ideal Friend/Date form on the word processor. Suggest that the students fill in all the blanks with as many physical appearance details (left side of the chart) as they can come up with.

IDEAL FRIEND/DATE SHEET

Face (shape)
Eyes (color, shape)
Ears (shape, size)
Chin (shape, size)
Hair (color, length, style, texture)
Body Structure (thin, fat, muscular, weak)
Expression (smiling, frowning, serious, sweet)
Cheeks (pudgy, sallow)

Overall appearance
Style/way of dressing

ATTITUDE TOWARD LIFE
FAVORITE ACTIVITIES
WILLINGNESS TO HELP
FAVORITE RECREATIONS/SPORTS
TALKATIVE/QUIET
OUTGOING

After this is done have the students take the rest of the initial time to formulate a descriptive paragraph which really conveys the desired physical image.

3. Give students the chance to read the descriptive paragraphs of their ideal friends and dates. Next have the students work on the desired personality/character list (right side of the chart). First they should check off the "ideal" data areas they desire and then enter these qualities into the word processor. They should then explain why these qualities interested them. Give the students five minutes to check off personality qualities.

4. Tell the students after they have checked off the desired personality qualities, they should fuse them into a separate paragraph. Give them 5-10 minutes to complete this paragraph.

5. Finally ask the students whether, if a machine were available, that would identify a potential ideal friend, they would choose to press PRINT on it. Have them enter the ways they would deal with that dilemma and what their final choice would be plus the reasons for it.

6. After the time period has elapsed, instruct the students to save Ideal.Fri file for later use.

Summary:

1. What physical qualities would you desire in a date? A best friend?
2. Why would you desire those physical qualities?
3. What analogies to famous people would you draw in making up your perfect profile?
4. What overall physical type is your ideal? Why?
5. What qualities of personality would suit you in a best friend
6. Would filling out a sheet of this type be useful for an adult? Why or why not?
7. Would this computer help a lonely teenager? Why or why not?

Homework:

Write a poem or an ad summing up the qualities of personality you desire in a friend.
Then write a word portrait of your own physical personality ideal.

Enrichment:

Do a word portrait of your favorite book or film character or your best friend.

TOPIC 49: PCT Exam — Persuasive Writing

Aim: In what ways might parents and students react to a newspaper article which falsely alleges that drugs are being sold at your school? What written communications options are open for parents and students to express their views about this newspaper article?

Performance Objectives: Students will be able to:

English Language Arts	. distinguish between fact and opinion
	. write a business letter
	. express a personal viewpoint in speech and through writing
	. read for inference
	. adopt different points of view
	. paraphrase a given statement
Critical Thinking	. use inductive and deductive reasoning
	. formulate judgments based on available evidence
	. draw reasonable conclusions from information in various sources
	. distinguish between fact and opinion
	. deal with inconsistencies

Materials:

- computer lab
- word processor
- Business Letter Format
- Clemens JHS High on Drugs Case

Motivation:

Ask the students how they would react to an article in the newspaper about their school which falsely states that drug sales are routine on school premises. Encourage the students to explore their potential reactions and possible options in terms of combating this file.

Development:

1. Tell the students that an incident very similar to this dilemma actually happened at a NYC high school. Today they will use the lab session to explore a fictionalized version of that incident. Hand out the following article:

   DRUG USE WIDESPREAD AT CLEMENS JUNIOR HIGH SCHOOL
   by Pat Thall

   Jan. 7, 19__. Hillside, Queens

   Clemens Junior High in Hillside, Queens is a popular hangout for drug dealers and the place to go for numerous students who major in the 3 R's and the big D. Drugs, including pot and crack, can easily be obtained for a minimal fee in the gym locker rooms and on the school playing grounds.

   Dwayne Atkins, age 15, an eighth grader, reported this situation to the NY Views Paper after he was suspended for disrupting a school assembly. Although the school's principal, Jack Matlin, denied these accusations and questioned Atkins' motives, several students' names and phone numbers were given to this reporter by Atkins. These students substantiated his story.

2. Instruct students to open a new file called Drugs and then read the contents of the article.

   As they reread the article they are to enter:
   The DIMENSIONS/DEFINITION OF THE DILEMMA

   These dimensions should be first entered as notes. Then by using the word processor and its editing functions as a tool the notes are to be reshaped (moved, inserted, etc.) into a restatement or paraphrase of the article. Put up on board:

   DEFINE THE DIMENSIONS OF THE DILEMMA - restate or paraphrase the article

   Give the students 10 minutes to complete this initial task.

3. Ask the students to share the notes they entered and to read one or two of the restatements. Have at least one restatement put up on the board.

4. Then ask the students what must first be determined about the charges against the school. Elicit from them: whether these charges are fact or opinion. Place on the board "fact/opinion."

   Then ask the students how they would determine this from the text of the newspaper article. Elicit: weigh evidence. Tell the students that to do so they must check reporter Pat Thall's source of information. In weighing the evidence the students must evaluate that source's reliability. Put up on the board: FACT OR FICTION: GO TO THE SOURCE OF STATEMENT TO DETERMINE THAT SOURCE'S RELIABILITY.

5. Ask the students to determine the source of this story and whether that source is reliable. They should enter their judgment based on the evidence available about the fact/opinion value of this story.

6. After the students have made their own judgments, let them share their views. Then give them five minutes to list the DIFFERENT DIRECTIONS THE DECISION MAKER CAN TAKE for dealing with the dilemma caused by this publication. Ask them to list in addition those who would especially want to take action in this dilemma situation.

   When the students have completed their directions and lists, have some of their materials put up on the chalkboard.

7. Read to the students a sample of a letter to an editor. Give out business letter forms. Tell students to take ten minutes to draft (on the word processor) a forceful letter to the editor of the NY Views Newspaper. Give them the option of writing this letter as a student, parent, principal, and/or teacher.

8. When the letters are written, give the students the chance of sharing at least one. Instruct the students to save Drugs file for later use.

Summary:

1. What were the dimensions of the dilemma facing the staff and students at Clemens Junior High School?
2. In what ways might Pat Thall not really have evaluated the evidence against the school?
3. Was the charge based on the evidence fact or fiction? Why?
4. What individuals were most affected by this publicity? Why?
5. What decision options did they have?

6. What might be the effect of a strong letter to the editor?
7. What might have been Dwayne Atkins' motives?

Homework:

Write a letter to the editor which Dwayne Atkins might write.

Write a letter to the editor which an apprehensive parent of a fifth grader might write.

Enrichment:

Prepare a dialogue in which a fellow student at Clemens High School confers with Atkins about his false charges.

TOPIC 50: Report Writing (PCT Exam)

Aim: What actions should be taken by friends, school authorities and the community if there is suspicion that a 13-year old is a victim of child abuse?

Performance Objectives: Student will be able to:

English Language Arts	. take notes
	. sequence/organize notes into outline form
	. compile a report from notes
	. read for inferential or implied meaning
	. work with various points of view
Critical Thinking	. identify and formulate a problem
	. recognize and use inductive and deductive reasoning
	. adopt different points of view
	. maintain an overview
	. use inference skills
	. draw reasonable conclusions from information available
	. distinguish between fact and opinion
	. sequence and prioritize

Materials:

- computer lab
- word processor
- Mrs. Galen's file

Motivation:

Ask the students: Have you ever known somebody who you suspected was the victim of child abuse? On what grounds did you suspect that? On the basis of what evidence did you formulate your suspicions?

Development:

1. Tell the students that during this lab session they are going to develop a guidance counselor's report on a case in which a thirteen-year old was reported to be the victim of child abuse. Tell the students that Madeline's friend, Irene, went to see the guidance counselor about Madeline as a first step in getting help for her. As the students read through guidance counselor Galen's notes, ask them to enter on the word processor the key details which convinced Irene that Madeline was a victim of child abuse.

2. Distribute and have students read the first part of Mrs. Galen's file:

   Meeting at 11:10 a.m. with Irene Tisani class 7-8

   > Irene is tall, thin, twists fingers, says that friend Madeline Artteby is a victim of child abuse.
   >
   > Possible evidence that Madeline hides gashes and strap marks is her heavy sweater wearing even when it is hot.
   >
   > Madeline wears long-sleeved blouses with high necks.
   >
   > When Irene inquires about her style of dress and well-being Madeline begs her not to ask.

At times Madeline bursts into tears and then begs Irene to forget that she saw her crying.

Irene knows that Madeline's dad was away but came back last April about the same time Madeline's style of dress and behavior changed.

Madeline used to be very calm and relaxed.

Ask students to identify the key details which convinced Irene that Madeline needed outside help and which decision option Irene has already taken in this from among her possible dilemma directions. Ask the students whether they would have taken the same option.

3. Now ask students to read the second part of the handout.

   Mrs. Galen's notes on May 2, 1986

   Although it is 89 degrees in the shade today, Madeline is wearing a heavy sweatshirt. I asked her whether she was hot. When I moved to touch her shoulder she winced. I asked her about problems at home . . She said everything was fine. . Dad . . . said that he was just great. . began playing nervously with her fingers. . .asked if she could return to class. . never looked me in the eye.

4. Have students turn on computers and open a new file called Abuse.

   Now tell the students to sort through Mrs. Galen's notes from her meeting with Madeline, and extract key details which support or refute Irene's story. After they have entered this information, ask them to state whether, based on this interview, they can confirm or refute Irene's report of child abuse.

5. Give the students a chance to share what they consider to be the relevant details of this meeting. Then ask them which details are not that important. Ask them whether at this point they agree with Irene. If yes, why? If no, why not?

6. Tell the students that Mrs. Galen must now organize all the information she has gathered from the two interviews into report format. In the first paragraph of her report, she must state whether she feels the school should take action in this case or whether it should let it rest. The last two paragraphs should give evidence to support her position. Students should enter these three paragraphs into the word processor.

7. When students have finished, instruct them to save the file Abuse. Print out their paragraphs for later use.

Summary:

1. What position do you feel Mrs. Galen should take? Why?
2. How did the details in the first interview support that position?
3. In what ways did her notes from the interview with Madeline confirm Irene's statement?
4. In your opinion did Mrs. Galen act quickly enough? Why yes or why no? What action should Mrs. Galen take next in this case?

Homework:

Complete Mrs. Galen's report with a fourth paragraph recommending actions and a fifth paragraph summing up the report.

Enrichment:

Interview a guidance counselor and find out what the steps are usually taken in cases like the one described.

TOPIC 51: PCT Essay Writing Question

Aim: What information would help us decide: 1. What weight should be given to a thirteen-year-old's desires in a child custody case?
2. How can a custody dilemma be resolved?

Performance Objectives: Student will be able to:

English Language Arts	. organize an introductory and a concluding paragraph for a given topic . take notes . organize notes into an outline for an essay format . develop and interpret various points of view
Critical Thinking	. gather data on a given topic . identify and formulate solutions to a problem . evaluate various problem solutions . generalize . maintain an overview . adopt different points of view . check for hidden assumptions

Materials:

- computer lab
- word processor
- The Michaels Divorce Case File (See #3 below)

Motivation:

Ask the students: How many of your friends or relatives have parents who have gotten divorced? What problems did the divorce cause for the children? What happened when the child did not want to live with the parent who got custody?

Development:

1. Tell the students that they will be examining a dilemma facing judges in family court every day - deciding who should get custody of children in divorce cases. Tell the students that they will act as court reporters, using the word processor to collect all the data in a fictionalized case version of an actual family court judge's file. Tell them that the child whose custody is in dispute is their own age - a thirteen-year-old girl named Marie Michaels.

2. Present the following question to students and discuss their reactions: "At twelve or thirteen what weight should be given to the child's choice of parent during a custody hearing - equal weight with the parents' choice - some weight - no weight at all?"

3. After the students have stated their points of view, tell them they will now examine Family Court Judge Frank Campellato's file on the divorce case of Mel and Janet Michaels which involves a custody battle over Marie, age 13. As they examine the file they are to take the first ten minutes to extract and then enter the exact dimensions of the dilemma facing Judge Campellato.

THE MICHAELS DIVORCE FILE
CUSTODY FIGHT OVER DAUGHTER MARIE

Mel Michaels versus Janet Michaels

Father, an architect who works at home, wants full custody of his 13 year old daughter. He has a well-situated new home in Maryland which he has designed himself. Although there have been some problems in his relationship with his daughter recently, both love one another. Mel is supportive of his daughter's various interests and friends. He wants her to be part of his new life with a new wife. Given the geographic distance between Maryland and New York plus his schedule, Mel says that their relationship will suffer. He also claims that Janet has little quality time to spend with Marie at all.

Janet runs her own public relations firm and is internationally known. She is a perfectionist and demands that all around her live up to her high standards. Janet has channeled Marie's every free moment into useful cultural/physical activities. Although Janet is often on the road, she has a live-in housekeeper who has been with the Michaels since Marie was a baby. Janet says that she is Marie's mother and she will not have Mel and the "golddigger" he is marrying take her child away from her.

Marie loves both her parents. However, Janet is rarely at home or is occupied with business meetings when she is at home. Marie loves Mrs. Willis, the live-in housekeeper but not as much as her mom or her dad. She hates the schedules her mother puts her on. Indeed, Marie feels she'd see her Mom just as much from Mel's house as she would if she lived with her.

4. Have students turn on the computers and open a new file called Child.Cus. Have them describe the dimensions of the dilemma facing Judge Frank Campellato, and enter, on the word processor, all of the different decision options that the judge can use in deciding the custody case. Ask that after they list the options, they detail the probable consequences of that option for Marie, Janet and Mel. Give students 5-10 minutes to enter these options.

5. When the students have listed the Judge's options, discuss the various alternative decisions possible in this case. Ask the students to put themselves in the judge's place and decide what weight a thirteen year old's desires should have in a custody decision. Then ask them what weight they feel Marie's choice should have in this decision, and why.

6. After the students have given their opinions on this question, have them put themselves in the judge's position again. Suggest that they now choose which decision they feel Judge Campellato will take. Give them 5-10 minutes to enter the Judge's decision as they see it and the reasons behind the judge's choice. Print out any work you feel will be useful to students in doing their homework assignment.

7. Instruct the students to save the file Child.Cus for later use.

Summary:

1. What were the dimensions of the dilemma facing Judge Campellato?
2. What was one of Janet's hidden assumptions underlying her arguments for obtaining custody of Marie?
3. What decision did Marie want?

4. What weight do you think the judge should give to Marie's choice?
5. What decision options might the judge have taken?
6. What do you think the judge's decision was and why?

Homework:

Write a three to five paragraph essay detailing the judge's decision according to the following format:

1. Paragraph One - statement of the dilemma
2. Paragraph Two - Mel's position
3. Paragraph Three - Janet's position
4. Paragraph Four - Marie's position
5. Paragraph Five - Judge's decision

Enrichment:

Write your own decision as a middle school teenager would render it in this case. Be sure to detail your decision first. Then give the reasons behind it in a 2-3 paragraph essay.

TOPIC 52: Personal Opinion Statement

Aim: How would you react if the pet you lost were found by the SPCA and given away to another person?
What would you do if the adorable dog you adopted at the pound turned out to be another kid's dog and that kid wanted the dog back?

Performance Objectives: Student will be able to:

English Language Arts
- use critical reading skills to attack a passage
- interpret various points of view
- restate/paraphrase a given passage
- correctly use quotations
- isolate relevant details
- write a personal statement
- prepare an opinion statement

Critical Thinking
- identify and formulate problems
- restate the problem to clarify objectives
- propose ways to solve the problem
- explore the consequences of an approach
- draw reasonable conclusions based on information given

Materials:

- news story
- computer lab
- word processor

Motivation:

Ask the students: Have you ever had a pet that got lost? How did you feel about that pet? Was your pet returned to you? Allow the students to share their memories and experiences.

Development:

1. Tell the students that today they are going to examine a dilemma caused by a pet who got lost from one owner, was found by the Society for the Prevention of Cruelty to Animals (SPCA) and then was given up for adoption to another owner. Tell the students they will use their word processor to help them with the dimensions of this dilemma. Students will read through the dilemma sheet and then enter all the key facts which will then be put together into 3-5 sentences which detail the dimensions of the dilemma.

2. Have students turn on the computers and open a new file called SPCA, and enter the following news story:

   SPCA DOG LOST AND FOUND, THEN GIVEN AWAY

   Mary Tracy lost her dog Fanny, a 3 year old Yorkshire terrier, in Tarrytown's Rockefeller Park on Memorial Day. Mary searched far and wide for Fanny, whom she had had for three years, since Fanny's birth. In addition she placed an ad, pleading for Fanny's safe return, in the Gannet Westchester News. Animal Shelters near Tarrytown were contacted to no avail.

Little did Mary know that Fanny was being held by the SPCA in Briarcliff. After she was held for eight days, she was adopted by new owners, the Walders. On the tenth day after her disappearance Mary tracked Fanny down.

But as of this date no reunion between Mary and her lost pet is in sight because the Walders refuse to give up their new pet. Ellen Borzon, director of the Briarcliff SPCA, steadfastly maintains that the New York State Markets and Agriculture Law requires an animal be held for 5 days from the day it was seized, so that her organization was well within the law when it surrendered Fanny to the Walders. Ellen Weber, town historian, takes Mary's side saying a child is like a dog "to adopt it when you find the true owner is wrong."

3. After the students have finished entering the dimensions of the dilemma, allow them to share their restatements of it and put one or two of them up on the board. Ask the students what dilemma faced the Walders and how they have already solved it. Give them time to review this dilemma and to enter it.

4. Have the Walders' dilemma shared, then ask the students to review the text of the news story to detail the various directions or decision options Mary can use to resolve her dilemma. Instruct them to first list Mary's options, then follow each to its probable consequence.

5. Allow the students to articulate the directions or decision options Mary can take. They can then decide on a single course of action (a direction that Mary can live with), and enter it on the word processor.

6. Instruct the students to save the file for later use.

Summary:

1. What are the key elements in Mary's dilemma?
2. In what way is the SPCA's role in this dilemma a reversal from its usual role mission of finding pets' owners?
3. What is Walder's point of view in this dilemma?
4. Were you the Walders, would you decide the same thing? Why or why not?
5. Do you feel that in this case the letter of the law should be followed? Explain why or why not.

Homework:

Write your own personal opinion in this dilemma. Which of the individuals mentioned do you agree with? With which do you disagree? Why?

Enrichment:

1. Call the local ASPCA. Find out their procedures in a case like this and get their opinion about a decision.
2. Interview three pet owners to see what they would do in such a situation.

Record all of your interviews on a tape recorder. Then use the word processor to transcribe the most significant information from the recordings.

TOPIC 53: Surveying/Research from Primary Sources

Aim: In what ways might researching the consequences of legislation making English the official language help us to determine whether we should support this proposal or not?

Performance Objectives: Students will be able to:

English Language Arts	. begin a research paper using primary sources . survey and interview a given number of subjects on a topic . record and transcribe notes . express in writing various points of view
Critical Thinking	. given a dilemma situation, take at least two positions and give reasons for each . identify and formulate problems . recognize and use inductive and deductive reasoning . comprehend, develop, and use concepts . make inferences . check for hidden assumptions . adopt other points of view

Materials:

- computer lab
- word processor

Motivation:

Tell students:

You come home from school and notice a batch of mail on the table. One of the pieces catches your eye. It says: "Should English be declared the official language? . . . If you are a member of a minority or a concerned citizen, act now or forfeit some of your rights."

What do you think such a law would do? Why might it affect an American whose native language is not English? Allow students a few minutes to probe the implications of this law.

Development:

1. Tell the students that during this lab session they are going to examine the implications of a law which has been enacted in some states and is being proposed for other states. As they explore this law from different viewpoints they will use the word processor to transmit, enter, and print their reactions as various parties affected by the law.

2. Have students turn on the computer and open a new file called Eng.Off. Ask them to enter the statement: "English should be declared the official language." Tell the students to adopt the views of the legislator who is proposing the adoption of this law. Ask the students to spend five minutes entering all the benefits that the legislation would bring. Have them think about and enter the persons and jobs which would benefit from more attention to proper English.

3. After this individual brainstorming, allow students to list the beneficial effects of this legislation's enactment. Tell them that often when trying to find information about a problem, it is good to go to a primary source. Explain that a primary source is a place or a person who can provide information directly on a given topic. Ask the

students what primary sources might be explored for researching this legislation. Elicit: The legislator and his supporters who are behind this proposal, minutes of meetings they held and their original publications on this subject. Put up definition of primary sources on the board.

4. Direct the students' attention to the chalkboard and the list of potential benefits from the legislation. Ask the students to now use the word processor to alter their viewpoint on this issue to that of a newly arrived or native speaker of another language. Once the students have assumed that point of view, tell them that in this new character they read in their native language (not English) newspaper about the legislator's proposal to have a bill declaring English the official language. Request that the students record the non-English speaker's fears of the potential dangers of such legislation for him/her. Put on the board: DANGERS OF DECLARING ENGLISH THE OFFICIAL LANGUAGE. Tell the students that they should record these dangers on the word processor.

5. Have the students, as non-English speakers, share their lists of potential dangers. Call their attention to foreign language signs and messages in government offices, hospitals, polling places, banks, courts, and other communications concerns. Ask students what other groups of individuals and professionals would be harmed by this legislation. Elicit and list: bilingual programmers, court translators, editors, and publications businesses.

6. Next ask the students to note the primary sources they should consult to get more information on this topic. Elicit: ESL educators, foreign language schools, immigration authorities, non-English speaking neighbors. Ask the students to list persons in their own daily life who might be affected by the law.

7. Then ask the students to examine the statement: "English should be declared the official language." Challenge them to find hidden assumptions about the value of the English language and those who speak it, and to list those assumptions on the word processor.

8. Instruct the students to save the file Eng.Off for later use.

Summary:

1. From whose point of view might having English declared the official language be beneficial? Why?
2. Why would other groups and individuals be opposed to having English declared the official language?
3. What persons or organizations could be used as primary sources to explore this law's effects?
4. What might be the hidden assumptions behind the campaign for this law?
5. In what ways, if any, could this law be a smokescreen for discrimination against native Americans?
6. If you were another legislator approached to sponsor this bill, would you do so? Why or why not?

Homework:

Survey at least two primary sources one of whom might benefit and one of whom would be harmed by this bill. Read each's initial reaction to the bill and degree of concern over its passage. Be sure to give the age, native language, and occupation for each speaker.

Enrichment:

Find a secondary source article or book which deals with this controversy. Read it through and record its information about this topic. Tell your own reaction to the information found in this secondary source in a second paragraph.

TOPIC 54: Personal Reflection Writing — Dialogues

Aim: What are the subjects of fights you always seem to be having with your older/younger siblings? In what ways could you use various modes of writing to express the kinds of feelings you have for your sibling at different times?

Performance Objectives: Students will be able to:

English Language Arts	. given two set characters, generate a dialogue . write a composition reflecting on personal experience . comprehend and develop various points of view
Critical Thinking	. given a dilemma situation, take at least two positions and give reasons for each . distinguish between an immediate dilemma and explore the long range consequences of yet another dilemma . state the goals of a problem . explore various alternative solutions for solving a problem . look for patterns . use inference

Materials:

- computer lab
- word processor
- "Bill's Case Against Bobby"

Motivation:

First ask the students how many of them have siblings. Write the number on the board. Then ask the students what the term "sibling rivalry" means. Write their explanations on the board. Finally, ask the students who they feel should work to help iron out sibling rivalry. Elicit: parents, teachers, friends, the siblings themselves.

Development:

1. Tell the students that they will use their own expertise to examine a dilemma faced by Mrs. Brown, the mother of Bobby and Bill. Ask the students how they would determine, if they saw two kids fighting, which of the kids was responsible. Elicit: they would interview each, and then interview witnesses. Then ask the students how they would deal with a fight between two brothers. Elicit: break up the fight and question both.

2. Then hand the students the "Bill's Case Against Bobby" handout. Tell them to read through it and discover not just one but two dilemmas confronting Mrs. Brown. One dilemma must be resolved immediately, and the other dilemma must be resolved over a lengthier time period:

   Bill's Case Against Bobby

   Bill is the older and taller of the two brothers, but he is physically weak because he suffered from allergies as a little child. He is extremely bright, but for some reason cannot stick to a task, and so does rather poorly at school. Bill sings well and reads poetry. Although people like him, he is shy and has few friends. However, his friendships are genuine and long lasting.

Bobby, the younger and smaller of the two brothers, is a trophy winning track star. To add insult to injury, Bobby is a straight A student who is always coming out as the highest city or national scorer in any given city/state-wide exam. Everyone loves Bobby. People are always calling for him.

Bill's parents are always telling him he's just as smart and as good looking as Bobby. So why, they ask, doesn't he get A's like his brother? He is just as handsome as Bobby, so why doesn't he have tons of friends? "Be more like Bobby," Bill's parents tell him. They are so proud of Bobby.

One day Mrs. Brown hears screams from Bobby's room. Bill has smashed Bobby's track trophy. Bobby is out to "get" him. Bill starts crying: "I couldn't make the basketball team, even though I'm tall. They said my coordination was poor. I can't be like Bobby, no matter how hard I try!"

What two dilemmas face Mrs. Brown?

What should Mrs. Brown do?

3. Tell the students that since each brother in this case of sibling rivalry has a very different point of view, they will use the word processor to help them assume the different personas (characters) of the brothers. Have the students insert the disks into the computers and open a new file called Sib.Riv.

4. After the students have read through the dilemma, ask them to enter it in the word processor. Put one shortened version of it on the board. Ask the students which viewpoints they might consider in deciding the best solution to this dilemma. Elicit: Bobby's, Billy's, Mrs. Brown's. Tell the students to imagine what Bobby, Bill, and Mrs. Brown each would say about the reasons behind the fight. Tell them to reread the dilemma passage, type the name of the character being dealt with, enter a colon and then allow that character's words to materialize on the monitor as the student enters them into the word processor. Instruct the students to go through this procedure for each character.

5. When the students have spent the alloted time recording potential remarks of the various characters, call on students to read each character's view. Write on the board the various points of view in this case.

6. Then tell the students to detail Mrs. Brown's options in dealing with the immediate fight and the long-term rivalry problem. Have them list the different alternative solutions she can use to solve these two dilemmas Give them 10 minutes to come up with various strategies and consequences of these strategies!

7. Instruct students to save the file Sib.Riv for future use.

Summary:

1. What were the two dilemmas which Mrs. Brown had to deal with?
2. Which was more serious? Why?
3. What points of view did Mrs. Brown have to take into consideration in her deliberations?
4. Based on reading the story, in what way had Mrs. Brown and her husband fueled the rivalry between Bill and Bobby?

5. How should Mrs. Brown and her husband change their attitudes and conversation with Bill?
6. What would you do about the short-range dilemma if you were Mrs. Brown?
7. How would you work to alleviate Bobby and Bill's rivalry if you were Mrs. Brown?

Homework:

1. Write an essay using your own experiences called: Sibling Rivalry and How to Combat It.

   or

2. Write the sequel to our story in which Mrs. Brown uses one of the strategies to resolve one of the dilemmas.

Enrichment:

Write a dialogue in which Bobby and Bill sit down together and talk out their rivalry. Allow them to explore ways to resolve their differences.

TOPIC 55: PCT Exam Persuasive Composition
Pro/Con Essay Outline

Aim: In what ways might the pro/con essay format help us to explore the dilemma of whether or not we should take in an appealing stray dog?

Performance Objectives: Students will be able to:

English Language Arts	. develop an outline for a pro/con essay . develop a personal statement . express various points of view . use simulation to assist in problem solving . explore, express, and record pro/con arguments for a given dilemma situation
Critical Thinking	. formulate problems . evaluate ways to solve them . find approximate solutions . adopt different points of view . generalize . maintain an overview . given a dilemma, take at least two possible positions, and advance arguments for each

Materials:

- computer lab
- word processor

Stray Dog Dilemma Sheet

Motivation:

Ask the students:
"How many of you own dogs? How many of you would like to have a dog?" For those who own a pet, ask them to explain the responsibilities which go with owning a pet. Allow the students a chance to discuss these responsibilities.

Development:

1. Tell the students that during today's lab session they will explore a dilemma relating to taking in a stray dog and the responsibilities which would accompany such an action. Through use of the word processor they will express their thoughts and emotions regarding the stray dog dilemma situation. Have the students start a new word processing file called Stray.Dog.

2. Give the students the Stray Dog Dilemma Sheet

Stray Dog Dilemma Sheet

You live near Manhattan Beach. Often in the summer, home owners abandon their dogs when they go away on vacation. Bands of stray dogs roam the streets or can be seen early in the morning on the boardwalk. You always try to steer clear of these bands of dogs because some appear wild and diseased.

One morning as you're jogging on the beach, you feel a soft tug on your jeans. You look down to see a sweet-looking white mutt with a large black spot on its nose. Its eyes are large and it rubs up against you. When you reach down to pet it, it rubs up against you most agreeably. You've got a cocker spaniel at home, but now you're tempted to take this "charmer" home with you too. What should you do?

Ask the students to take five minutes to enter and detail the dilemma and all the arguments that can be made in favor of taking in the stray.

3. After the students have independently defined the dilemma, and listed the arguments for taking in the stray, let them share their arguments. Put these up on the board under the following heading: PRO/IN FAVOR OF TAKING IN A STRAY DOG. Then ask the students to reread the dilemma and to come up with a list of all the arguments which could be advanced against taking in the stray. Require that the students scroll back and reread the passage to extract the key words or phrases in the dilemma which signal con arguments.

4. Have the con arguments against taking in the strays put on the board: CON/AGAINST TAKING IN A STRAY DOG. Then ask the students what other interested parties and viewpoints are factors in these deliberations. Elicit: parents, siblings, house size, other dogs, care, etc. Have the students list as many other factors or elements in this case as they can. Suggest that the students list these factors as questions. As an example: Will Mom and Dad allow a stray dog into the house?

5. After the students have finished generating questions, have these questions shared. Place some of them up on the board under the heading: QUESTIONABLE FACTORS.

6. Then instruct the students to use the cursor and move text functions of the word processor so that they can place the various questionable factors under the appropriate PRO/CON designation.

7. Finally tell students to count and to evaluate the weight and number of arguments for taking in the stray versus the number and weight of arguments against taking in the stray. Ask that they enter their results.

8. Instruct the students to save the file Stray.Dog for later use.

Summary:

1. What might be some of the arguments for taking in the stray?
2. What would be the arguments advanced against taking in the stray?
3. What other factors complicate the dilemma?
4. Of these factors, if the speaker is a 12-year-old child which are the most important? Why?
5. Which of these questionable factors are not important? Why?
6. What possible solutions to the stray dilemma are there?
7. How might each work out?
8. What is in the stray's best interest?
9. How would you develop a short essay: PROS/CONS OF TAKING IN A STRAY?

Homework:

Write a 3-5 paragraph pro/con essay. Decide which position or combination of positions you support. Say why in the last paragraph.

Enrichment:

Read Jack London's WHITE FANG. Write a fictional story telling the tale of the stray from the viewpoint of the dog itself.

TOPIC 56: Personification

Aim: If an animal who attacks an adult or a child were able to speak in its own defense, what might it say?

Performance Objectives: Students will be able to:

English Language Arts	. use personification . prioritize details . comprehend various points of view . write from a given point of view
Critical Thinking	. comprehend, develop, and use concepts . identify and formulate problems . look for patterns . check for hidden assumptions . compare and contrast . explore the consequences of an approach

Materials:

- computer lab
- word processor
- King's Case Sheet

Motivation:

Ask the students:
How many of you have ever been bitten by a dog or attacked by one?
Next ask how many students have ever been frightened by a dog.

Finally ask the students whose fault the incident was, the animal's or theirs. Allow them to discuss this a bit.

Development:

1. Begin by telling the students that as part of this exercise, they will voice or personify the position of the dog in an actual case study of a real attack. Since the dog's viewpoint is never expressed in human language, the students will first examine the facts of the case and then attempt to voice the dog's side.

2. Students should switch on the monitors and computer power, press menu format, and create a new word processing file called King.Ca. Then read and enter into the word processor key dates, names, locations, quotes which constitute the actual facts of the case. Tell the students they have five to ten minutes to extract the basic facts of the case and enter them into the file King.Cas.

King's Case

Officer Lewis La Pietra, age 25, moonlights as a guitarist during his off hours. On Sunday May 19, 1987 he pulled up in a van to a Morris Park Avenue home. It was the residence of Carla and Frank Reda. Officer La Pietra would sometimes store his instrument in their cellar.

King, a fifty pound pit bull dog, found by the Redas 5 years ago, was usually locked in a garage at the head of the house near the entrance to the cellar storage area. This particular day the garage door was open and the pit bull dog, King, although chained, was outside the garage.

When she saw La Pietra walking toward the garage, Mrs. Reda went to take King into her house.

But King broke away from her and made for La Pietra's throat. When La Pietra put his arms up to protect himself, King's jaws locked into his arm. King took chunks out of his arm and bit his legs. Finally the Redas pulled King off La Pietra.

Officer La Pietra will need reconstructive surgery on his left arm to repair the damage. His guitar plucking days may be over. He is in the Albert Einstein Medical Center. King was placed in a holding pen at the ASPCA's Manhattan Center. An administrative tribunal in the Health Department must decide if he is to be destroyed. Death would be brought about by an injection of sodium pentobarbital. Frank Reda maintains that King did not do anything wrong.

3. After the individual data gathering time, review with the students: the date, location, victim, circumstances, injuries, and potential penalties of King's actions which they recorded from the file. Put these facts up on the board. Then ask the students how many potential different human viewpoints are possible in this case. Elicit: Mrs. Reda, Frank Reda, La Pietra, ASPCA, animal lovers, etc. Ask that the students select at least two of these viewpoints and voice them, as these individuals might give their testimony to the Health Tribunal who will decide King's fate. Give them ten minutes to prepare these dramatic monologues of the various human viewpoints.

4. Allow the students to share their various dramatic voices after the assigned time limit has passed. Then ask the students who have pets how the pets communicate their feelings to them. Give them a chance to share their experiences. Tell the students that they are now to scroll back to the facts and try to prepare a statement King would make on his own behalf to the Tribunal.

5. Have the various King statements read aloud after the students have recorded them. Elicit from the students the facts which needed to be explained differently for King's Personification. (Put on the board PERSONIFICATION = MAKING AN INANIMATE OBJECT OR AN ANIMAL SPEAK) Finally ask the students which of the human voices might echo or speak for King.

6. Instruct the students to save the file King.Cas for future reference.

Summary:

1. What will be the decision of the Tribunal in this case? Why?
2. What are the actual facts in this case?
3. How many different human viewpoints of the facts are there?
4. Which of these human voices might support King? Why?
5. On what must the Health Tribunal base its decision?
6. What decision must La Pietra want?
7. If you were on the Health Tribunal, what would you decide? Why?

Homework:

Write a personification piece which reveals King's thoughts as he stays in the holding pen.

Enrichment:

Prepare a dramatic scene chronicling the hearing. Include the various testimonies of the key parties and the decision. You may include King's thoughts in parentheses.

TOPIC 57: Persona Writing

Aim: In what ways can each of us identify with the homeless?
How would such an existence contrast with our existence?
What would be the personal and physical consequences of such an existence?

Performance Objectives: Students will be able to:

English Language Arts	. write a monologue for a certain persona studied using that persona's voice . comprehend and apply a given persona's or character's point of view in writing . use a set of information or a passage to deduce a person's viewpoint
Critical Thinking	. formulate and identify problems . draw reasonable conclusions from information given . adopt different points of view . consider related but simpler problems . maintain an overview . explore the consequences of a problem approach . check for hidden assumptions

Materials:

- computer lab
- word processor

Motivation:

Ask the students if they have ever had to leave their home and stay at somebody else's house. Take a tally of those who have had such an experience and ask them how long they had to be away from home and how they felt about where they stayed. Put up the word HOMELESS on the board and ask the students how their experience may have been similar to that of the homeless or why they think it is very different.

Give them a few minutes to begin sharing their thoughts and ideas.

Development:

1. Tell the students that in this lab session they are going to examine the plight of a growing number of adults and children in America. While the students' own individual time away from home was temporary, for many in America HOMELESSNESS is a permanent condition. Tell students that as they put themselves in the literally often shoeless feet of the homeless (many of whom are children), they will use the word processor to realize their emotions and impressions on the monitor. Students should create a new file called Homeless and write their associations to that word. Encourage them to enter as many as come to mind.

2. Have the students share their associations aloud. Put some of these associations up on the board. Ask the students to record on the word processor what they feel and think when they see a homeless person, their assumptions (what they know about homeless) and their reactions to pleas for money from homeless people. Stress that they are just allowing their thoughts to flow into the monitor and these thoughts will not be reviewed with any teacher or student if they do not wish to share them. Give them 5-10 minutes to record as many of their feelings, assumptions, and

reactions as they can.

3. Invite those students who feel comfortable with sharing some of their responses to do so or share your own responses with them. Put up on the board: "Observer's Point of View: Feelings, Reactions" and some of the comments elicited from the students or your own comments.

4. Next ask the students: Whose viewpoint is missing in this encounter between a homeless person and an average member of society? Elicit that of the homeless person himself/herself. Tell the students that they should now shift their focus from their own viewpoint to that of the homeless. With the aid of the word processor they will transfer their focus. Once they have shifted to the viewpoint of the homeless person, have them record the thoughts which flicker through the head of the homeless person and the words uttered as he/she reaches out to the passers-by.

5. Give students a chance to share some of the thoughts of the homeless which have materialized on their monitors. Then ask the class to add to the board VIEWPOINT - HOMELESS THOUGHTS WORDS. Ask them in what ways they feel the thoughts of the homeless may contrast with theirs and what assumptions the homeless have. Ask the students in what ways the solution or a means to helping the homeless may lie in trying to understand their facts and words. Ask the students to come up with at least five ways of helping the homeless. Suggest that they divide these ways into immediate Steps and Far-Reaching Goals.

6. At the end of the necessarily limited beginning of solution time period, have some of the students share their ideas.

7. Students shoulod save the file Homeless for future reference.

Summary:

1. What were some of the initial reactions to the homeless?
2. What facts do we believe we know about the homeless? Are these facts true?
3. What do the homeless believe about the passers-by? How true are these facts?
4. How might the passers-by and the homeless begin to get some insights into working together to relieve homelessness by talking together (getting to share each other's thoughts)?
5. What are some of the immediate ways each of us can help an individual homeless person?
6. What might be some of the far-reaching strategies for attacking this problem?

Homework:

Observe a homeless person and try to chronicle, as he/she experiences it, a day in the life of such a person.
Then switch persona (character) and write a report on this person as a social worker might write it.

Enrichment:

Go to the library and read a journalist's piece on the homeless. Both Denis Hamill and Dennis Duggan have written wonderful pieces about them. Write a report where you compare and contrast your own imagined projections of their feelings with these journalists' actual findings. To what extent, if any, were you accurate? In what ways were your projections way off? What does this suggest to you about hidden assumptions?

TOPIC 58: PCT Exam Persuasive Essay

Aim: How can the city criminal justice system remain tough on crime by meting out stiff jail sentences when the jails are already overcrowded? What might be alternative sentencing or punishment methods to lengthy jail terms?

Performance Objectives: Students will be able to:

English Language Arts	. generate a set of notes from class discussion . develop and support these notes as a basis for a persuasive essay or persuasive paragraph . articulate in writing a personal opinion on an issue . paraphrase a stated solution
Critical Thinking	. comprehend, develop, and use concepts and generalizations . explore the consequences of an approach . find various potential solutions for a given problem . adapt different points of view

Materials:

- computer lab
- word processor

Motivation:

Tell the students that the officials of NYC are faced each day with many pressing problems to which there are no set solutions or quick remedies. Ask the students, based on their own observations and their reading of the news, to name a few of these problems. List them on the board: drugs, education, crime, etc.

Development:

1. Tell the students that one of the difficulties the city faces in dealing with these problems is the lack of new, untried strategies to approach them. During this lab session they will examine two new alternative approaches to meet the problem of overcrowded jails. Then they will try to create a new approach of their own to this problem.

2. During this problem-solving session the word processor will serve as an electronic secretary to record, collect, and visualize the students' information/ideas on this pressing problem. Have students start a new file called Jail.cro. Now ask students to enter this problem into the computer and list all factors about it which make its solution a pressing one for the city. Ask that after students make a list of why this problem is important to NYC officials, they also list why it is important to them as students.

3. After the students have had time to come up with their own reasons, have them share them. Write on the board: ISSUE: OVERCROWDED JAILS FACTORS: WHY IT IS IMPORTANT TO NYC/WHY IMPORTANT TO STUDENTS. List and elicit significant details from the students under each heading. Then tell the students the new strategy for dealing with this problem - "The alternative sentencing strategy." Provide students with this data. (Can be handed out - or read aloud.)

ALTERNATIVE SENTENCING STRATEGY

Offenders are chosen by the Vera Institute of Justice. They are considered unlikely to commit violent crimes. Therefore they are asked to provide unpaid services which help the community, such as cleaning an aged man's apartment, assisting at a homeless shelter, or clearing a lot for public use. Thirteen hundred repeat offenders of minor nonviolent crimes are paying their debt to society but not by serving jail sentences. Those who do not fulfill their alternative sentencing are resentenced to an actual jail term.

The cost of this program to NYC is a fraction of the 43,000 dollars it costs to keep an inmate in jail on Ryker's Island.

Ask the students to take 5-10 minutes to isolate the key elements from this proposal.

4. Allow the students to share and put up on the board the key elements. Then ask them to scroll back and find both the pitfalls (shortcomings) of this program and its long range benefits if broadly applied. Have students enter pitfalls and benefits into the computer.

5. Allow the students a chance to read both pitfalls and benefits lists. Then tell them that Mr. Smith, head of Vera, feels his program, funded by the city and the state at a 1.7 million dollar cost has saved the city $7 million. He would like to expand it. Ask: "If you were on the city or state funding board, what would be your decision on funding this program? Why?" Tell students to evaluate their lists of pitfalls and benefits to determine whether this strategy is worth funding. Ask that the students be prepared with specific details collected from searching through the file to support their decision.

6. After the time for independent decision making is up, give the students a chance to share their opinions, and encourage them to use their data to support their positions. Challenge them to come up with alternatives to lengthy jail sentences in already overcrowded jails.

7. After the time has elapsed, instruct the students to save the file for future use.

Summary:

1. Why is the problem of overcrowded jails a significant one in this city?
2. Why is this problem significant for students in this class?
3. Why is there no single correct answer for this problem?
4. What are the consequences of not finding various approaches to dealing with this problem?
5. What might be some of the potential benefits of public service for offenders?
6. What are the pitfalls of this approach?
7. What kind of offender is excluded from this approach?
8. What other possible approaches to this problem can you generate?

Homework:

Use your class notes to write a persuasive essay in which you either request funding for the community service approach or ask that funding be denied. Explain your reasons for your request.

Follow this outline:

Paragraph One	Background and restatement of approach
Paragraph Two	Pitfalls of approach
Paragraph Three	Benefits of approach
Paragraph Four	Your conclusion about funding and why

Enrichment:

Look up other approaches. Evaluate them for potential benefits and pitfalls, or brainstorm your own approach and analyze it for benefits and pitfalls.

TOPIC 59: Pro/Con Essay — Research Paper Using Secondary and Primary Sources

Aim: In what ways can using secondary and primary sources help us to form our views on the enactment of controversial laws?

Performance Objectives: Students will be able to:

English Language Arts

- develop and express in speech and writing a given point of view
- use primary and secondary source material in a research paper and pro/con essay
- write a pro/con essay
- state and evaluate writer's viewpoint on an issue
- define the scope of a research topic
- distinguish between fact and opinion

Critical Thinking

- identify and formulate problems and evaluate ways to solve them
- comprehend, develop, and use concepts/generalizations
- adopt different points of view
- restate problem to eliminate ambiguities and clarify objectives
- draw reasonable conclusions from information given
- explore the consequences of an idea or an approach

Materials:

- computer lab
- word processor
- texts of various laws if desired
- Topic 56 (for primary source)

Motivation:

Write on the board the term PIT BULL DOG. Ask the students if they are familiar with this term. Elicit from them recollections of lesson 56 or media coverage. Then ask the students to describe the problem with this breed of dogs. Allow the students some time to begin to explore the significance of this issue (tell them an issue is a complex question) beyond a few dog attacks on children and adults.

Development:

1. Put up on the board: PIT BULL DOG ISSUE. Remind the students that the term issue means a vast set of unanswerable interlocking questions about a given problem. Tell the students that the King case (see lesson 56) and other attacks on humans by dogs have brought about a public campaign against this breed of dog. As part of this two-part case study, tell the students that they will investigate the dimensions of this campaign as well as decide their own position in this controversy.

2. After their computers are turned on ask students to first retrieve and review the file King.cas, and then start a new file Pit.Bul. Tell the students that because of the highly-publicized rash of attacks and the fact that 7 of 13 fatal dog bites were attributed to pit bulls, many communities have begun campaigns to act against this specific breed of dog. Among the communities involved in anti-pit bull legislation are: Cincinnati, Ohio; Lynn, Mass. and Chester, Pennsylvania. Inform the students that one immediate problem lies in defining the pit bull since that breed is not recognized by the American Kennel Club. Place this last fact on the chalkboard.

Given this data and their past review of the King Case, ask the students to enter their initial reactions to the concept of laws to regulate or ban the pit bull dog and to the fact that the breed is not recognized by the American Kennel Club. Tell the students to enter in sentence form their reaction to these two aspects of the issue.

3. After 5-10 minutes, ask the students to share their initial reactions to these two aspects of the controversy. Be sure to elicit and to explore with the students the problems of enforcing the laws if the breed is not recognized and delineated by the American Kennel Club.

4. Then present the students with copies of the various laws proposed, as follows (secondary sources):

   1. All pit bull dogs be confined indoors or in a secure pen. The dogs would be permitted outside only on a short leash and fully muzzled. Owners would have to tag their dogs with the word PIT BULL. In addition they would have to carry special 100,000 dollar liability insurance, (proposed by City Councilwoman Carolyn Maloney, Democrat, Manhattan).
   2. Ban the dogs from all multiple family dwellings. Pit bulls that bite someone would be destroyed. Owners would be required to have $100,000 in liability insurance.
   3. Draft legislation to force owners of all vicious animals to post liability bonds.
   4. Classify the pit bull as a wild animal like a coyote or a tiger. Increase the owners' responsibility.

   Tell the students to take ten to fifteen minutes to enter these proposed laws and to compare and contrast them. Ask the students what elements of these laws might be compared, and to decide and enter which if any of these bills they would support. Remind them to also explain the reasons behind their support or reasons for refusal to support these bills.

5. After the students have explored and examined these bills, give them an opportunity to orally share their files. Ask them how the word processor's special functions helped them compare the texts of these secondary sources. Be sure to discuss with the students search and cursor use.

6. Next ask the students what kinds of questions they might generate about any or all of these proposals. Generate in class a pool of student questions. Suggest that students enter into their files those questions they would most like to explore. Discuss primary and secondary source possibilities for exploration.

7. Instruct the students to save the file for future use.

Summary:

1. What has caused the pit bull dog controversy?
2. Why is a definition of this breed crucial for effective legislation?
3. How do the secondary sources we used address this issue?
4. What were some primary source reactions and resources to this controversy?
5. How did you react initially to this issue?
6. How did you react after study of the secondary sources and facts presented? Why did you react that way?
7. Which bill would you support? Explain why. If you would not support any bill tell why.

8. What secondary and primary sources might provide additional information about this issue?

Homework:

Prepare a pro/con essay supporting or refuting any of the proposed bills. Bring in two primary sources and one secondary source to help answer the questions.

Enrichment:

You are a legislator. Write a report detailing the complaints lodged against pit bulls and tell what your reaction would be. Contact Councilwoman Carolyn Maloney or another representatives, as a primary source for an interview. Digest and summarize in writing their positions.

TOPIC 60: Research Using Secondary and Primary Sources

Aim: To what extent if any does the use of additional secondary and primary sources help us to investigate the Pit Bull Legislation Controversy? To what extent if any does research change one's original evaluation of this legislation?

Performance Objectives: Students will be able to:

English Language Arts
- take relevant notes from an appropriate secondary source
- interview transcribe and edit primary source material
- organize notes into an outline for a research paper
- correctly interpret and integrate source material into the topic
- restate and explicate the scope of the research paper
- evaluate the reliability and appropriateness of diverse secondary and primary sources to the topic

Critical Thinking
- isolate relevant details
- restate problem to eliminate ambiguity
- distinguish between fact and opinion
- explore the consequences of an idea or approach
- adopt different points of view
- maintain good records

Materials:

- computer lab
- word processor
- individual student collections of primary and secondary sources
- Footnote and Bibliography Format

Motivation:

Write on the board: Dimensions of the Pit Bull Dog Campaign

Challenge the students to discuss this campaign and to list those who will be affected by its outcome. Elicit as part of this list and put on the chalkboard: pet owners, pet store owners, victims, animal lovers, humane societies, etc.

Development:

1. Have students turn on the computer and load the word processing program. At the menu, tell them to retrieve the file Pit.Bul. Then ask the students to enter those affected by the law and tell how and why each individual or group listed would we affected by it.

2. Next ask the students to take out the primary source materials they have collected. Ask them what were some of the primary sources they tapped. Have a list of these primary sources put up on the board. Instruct the students to enter the board list into their file. Then ask the students to evaluate whether the type of information they collected from these sources is essentially fact or opinion. Tell them to indicate the distinction and the reason for that distinction after each primary source.

3. Then have the students tell whether this particular topic lends itself well to the uses of primary sources and opinions. Elicit some of the reasons why.

4. Ask the students to scroll back through their files and retrieve the particular questions in the Pit Bull Dog Incident they wanted to answer. Once they have reentered the questions, have them scroll through their primary sources, to isolate key quotes and relevant details. Then remind them to transcribe underneath each of the questions the relevant identifying data for the primary sources (speaker, name, position). Ask the students how the word processor can help them with this note taking. Elicit: use of cursor, edit, delete, move blocks of text, and search functions. If necessary demonstrate these to the class and give the students time to explore their resources. (This lesson may well have to be extended to two full class periods to include class instruction in notetaking and source attribution.)

5. After the students have completed notetaking and source attribution for their primary sources, have them take out their secondary sources as well. Then in a manner similar to their work with the primary sources, have them evaluate the extent to which the secondary sources are fact based. Also ask that they be alert to the extent to which these sources may be reliable or unreliable because of an unstated bias or prejudice. Explore with the students the potential biases and prejudices on this topic. Elicit positions put forth by: pet business owners, trainers, victims of attacks, etc. Give the students time to perform the same set of operations on the secondary sources as they did for the primary sources in step 4. In addition provide them with footnote formats to properly record relevant data for footnotes and bibliography material.

6. After the students have culled through their sources, tell them to take a few minutes to list sources not found or tapped.

7. Now tell the students to take a few minutes to review both their primary and secondary sources. Ask them to scroll through their notes and then write in sentence format the outcome of their independent investigations. Have them review their original questions and determine the extent to which they explored these questions through research.

8. Instruct students to save the file for future reference.

Summary:

1. What were the original questions you wanted to explore?
2. What primary sources did you consult in this exploration? Why?
3. To what extent was this source material reliable and factual? Explain your answer.
4. To what extent would many of the secondary and primary sources for this topic be opinion based? Why?
5. What secondary sources did you consult? How reliable and useful were these sources?
6. List other sources you wanted to tap or would have liked to tap. Tell why you wanted to tap them.
7. How did your research alter your original perceptions?

Homework:

Put your notes together into a five-section paper
I. Introduction Paragraph
II. Primary Source Paragraph
III. Secondary Sources Paragraph
IV. Your Evaluation of the Topic and the Sources Used
V. Conclusions or Initial Questions

Enrichment:

Research other attempts to ban or legislate specific breeds of dogs. What caused them? How effective were they? Predict based on these what will come of the PIT BULL Dog case.

TOPIC 61: Persuasive Essay (PCT-RCT Writing Test)
Composition — Creative Writing

Aim: How can we use case studies of children with AIDS to develop a persuasive essay arguing for specific strategies or approaches to this problem?
How might case studies of children with AIDS be used to generate creative writings about children so afflicted?

Performance Objectives: Students will be able to:

English Language Arts	- discuss an issue from various points of view - use inference and critical reading skills to deduce and generate key main ideas and problems raised - given a set of characters and a situation create a story - duplicate/restate information in a set form - paraphrase
Critical Thinking	- identify, formulate and explore potential solutions in a given problem solving situation - draw reasonable conclusions from information found in various sources - distinguish between fact and opinion - maintain an overview of a problem situation - adapt different points of view - find alternative solutions

Materials:

- computer lab
- Case Studies of Children with AIDS
- word processor

Motivation:

Put up on the board the following words "AIDS," "Hospital Boarder Children, " "AIDS-related diseases."

Ask the children what initial images and emotions these words evoke. Give them a few minutes to free associate. Place their initial responses under the heading - "TRAGIC VICTIMS - CHILDREN WITH AIDS."

Development:

1. Tell the students that using the word processor to record objective data and transmit their emotions, they will begin to explore an often unpublicized aspect of the AIDS crisis confronting the U.S.

2. Before they receive a data sheet on Children with AIDS, students will first take a pretest to check up on their own knowledge and possible false assumptions or "opinions" about children with AIDS. (Answers provided in parentheses for teachers.)

TEST

1. Most children diagnosed as having AIDS are dead by age __________. (3)

2. More than ______________ children nationwide are thought to have AIDS. (2000)

3. ____________ percent of them live in NYC (10 percent)

    4. Most of these children are/are not infected before birth. (are)

    5. After being diagnosed (most, many, a few) remain with their families. (a few)

    6. The least fortunate children are (in foster homes/in relative's homes/ boarder children) (boarder children)

    7. My initial feeling about children who have AIDS is ________________.

3. Tell the students to turn on their computers to open a new file entitled AIDS.chi.

4. After the students have spent 5 minutes writing their initial reactions and their initial feelings on these questions, give the following data sheet and case study material to the class:

   AIDS nationwide - more than 3000 children have AIDS or AIDS-related illnesses.

   Most were infected with AIDS before birth.
   10 percent live in NYC.
   Few live with their own families.
   The least fortunate live out their days as hospital boarder children.
   Many foster parents never mention the children's ailments.
   Relatives of such children are usually lied to.

   Specific Case Studies and Examples:

   A nine year old girl with AIDS has lived the last two years of her life in a hospital room with toys purchased by nurses and doctors. Her parents abandoned her after the diagnosis.

   Thirty AIDS children are boarded in hospitals, orphaned or abandoned.

   One AIDS child goes to public school with the approval of a city screening panel that governs admission of AIDS children to public schools. This child is bright.

   Cissy who is 9 1/2 is the size of a six year old and walks/talks hesitantly.

   Peter who is 6 1/2 has spent 5 of those years in the hospital.
   He is now in a foster home, due to his unruly behavior.

   Molly who is 5 years old is obsessed with pictures detailing death.
   She often wonders why she is sick.

   Key Questions raised by these facts and case studies:

   Who will care for children with AIDS?
   Can they be educated with healthy children?
   Should they be told the truth about their illness?

5. During the next 5-10 minutes ask the students to check their initial responses for accuracy. Then have them enter those facts or case studies which surprise or interest them. Finally ask the students to note any assumptions about AIDS they had which proved wrong. (Fictions they assumed were fact)

6. Give the students a chance to share the data or cases which surprised them. Then ask the students to restate the key questions raised by the plight of the AIDS children. Ask them to identify those affected by the plight, in addition to the victims themselves.

7. Have some of the paraphrases or restatements of the question read aloud. Then pose the following question to the students: Why would a healthy student in the intermediate grades be concerned about AIDS children? Give them a moment to reflect and to enter the possible reasons for concern. Allow those who want it, the option of sharing their findings.

8. Have the students examine the data on AIDS. Elicit from the students the key needs of children with AIDS: loving foster parents. Then ask the children how, other than an article in a newspaper, they might use various modes of writing to dramatize or express their own views of this plight. Elicit from them or suggest to them the persuasive essay or composition format. Have the students brainstorm potential titles and formats for their writing from the data sheets.

9. After the brainstorming time has elapsed, instruct the students to save the file AIDS.chi for future use.

Summary:

1. What did you originally know about children with AIDS?
2. What were some of your original assumptions and associations with this concept?
3. In what ways did the data sheet confirm your knowledge?
4. How did the data sheet refute your mistaken assumptions?
5. To whom is the problem of children with AIDS of immediate concern beyond the children themselves?
6. To what extent if any does this issue concern you?
7. What seems to be an immediate need for children who are boarders in hospitals?
8. In what ways can different modes of persuasive and creative writings help express views on this topic?
9. How might the data and case study sheet be used to help construct these writings?

Homework:

Use the data and case study sheet to construct either a persuasive essay expressing your point of view on how to deal with this problem or a creative story developing one of the case studies.

Enrichment:

Arrange an interview with a social worker who deals with AIDS children or call up the pediatric unit of the Albert Einstein College of Medicine and discuss the matter with one of the nurses there.

THIS LESSON MAY WELL TAKE TWO LAB PERIODS

TOPIC 62: PCT-RCT Monologues

Aim: In what ways might the following statement generate various very different points of view which could be conveyed through use of the monologue writing mode?

Statement: "Fairy tales lead children to believe in sexist stereotypes, violence, and fantasy. Therefore, they should be removed from young children's bookstores, bedroom bookshelves, libraries, TV shows and school curricula."

What other modes of writing might be used to express reactions to this statement?

Performance Objectives: Students will be able to:

English Language Arts	. use inference and critical reading skills . develop in speech and in writing different points of view from set data . write a monologue . write a persuasive paragraph . develop a script outline with various different voices
Critical Thinking	. draw reasonable conclusions . recognize and use inductive and deductive reasoning . adopt different points of view

Materials:

- computer lab
- word processor

Motivation:

Write the words "Fairy Tale," "Heroine," "Heroes," and "Fantasy" on the board.

Ask the students if they liked fairy tales when they were younger. Give them a chance to share some of their favorite fairy tales, heroes, and heroines. If they themselves do not like fairy tales, ask them if they have younger siblings who do. Then proceed according to their responses.

Development:

1. Ask the students if they can think of someone who might not only not like fairy tales but would also feel strongly enough about them to object to their use in: libraries, bookstores, TV, films, toys, etc. Write on the board: POTENTIAL OBJECTORS TO FAIRY TALES. Tell students to open a new word processing file called Fairy.ban. Then enter persons, occupations, or organizations who might object to fairy tales. Give the students a few minutes to come up with a list.

2. Elicit various types or names of potential fairy tale opponents suggested by the students. Write these on the board or suggest them to the class, if they do not come up with them: parent of a three-year old who has nightmares, NAACP activist, feminist, Ladies Garment Worker, unmarried career woman, anti-nuclear activist, step-mother, etc. Ask why these individuals would object to fairy tales. Elicit from them the fact that these stories in some way denigrate either their jobs or interests.

3. Ask the students to enter on the word processor their initial response to the statement: "Fairy tales lead children to believe in sexist stereotypes, violence, and fantasy. Therefore they should be removed from young children's bookstores, bedroom shelves, TV shows and school curricula." Then ask that they underline or enter the key words in this statement. Finally have them enter some of the reasons or feelings behind their initial reaction to this statement.

4. After they have entered their initial reactions to the statements, ask the students how they would try to discuss this statement with any of the parties they listed on the board. Such a discussion might be part of a public forum or a school board hearing. Ask the students whether they would attempt to shout the opponent down or let the objector state his/her viewpoint first. Then ask why it might be beneficial for someone who initially disagrees with the statement to listen to an opposing viewpoint. Elicit or suggest to the students the benefits of opposing viewpoints being studied.

5. Tell the students that they may choose any of three potential objectors to Fairy Tales listed on the board. For each objector chosen they should use the word processor to express his/her point of view. Then thinking as that individual might, write down the likely reasons for objecting to fairy tales.

6. Tell the students that after they list the objectors' points of views, they should choose the most appropriate point of view and argue that position. Ask them what a convenient mode for directly expressing this point of view might be. Elicit from them: monologue form. Write this term on the board. Review with the students the structure. Give the students fifteen to twenty minutes to work on their point-of-view monologue speeches.

7. Instruct the students to save the file for future use.

Summary:

Students are first given a chance to share one or two of their monologues.

1. What are some of the key reasons various individuals and groups might object to fairy tales?
2. What groups or individuals might raise these objections?
3. What was your initial reaction to the statement?
4. Why do you feel that way?
5. Even if you disagreed with the anti-fairy tale activists, why might it be beneficial for you to allow them to express their views?
6. What writing format and viewpoint is best suited to having characters or individuals state their own positions?
7. If you wanted to have the characters talk to one another and reinforce their various points of view, how might you extend your work further?

Homework:

Prepare two or more additional monologues for the opposing side:

Interview and/or prepare a monologue for a friend, a younger child (age 8), or a parent, presenting his/her views on this issue.

Enrichment:

Read excerpts from Bruno Bettelheim's USES OF ENCHANTMENT. What kind of monologue or speech might he contribute to this dialogue? Write one for him incorporating his views.

TOPIC 63: Dialogues

Aim: In what ways might various arguments against fairy tales be tested for validity and applicability?
How would script writing give various opposing viewpoints a chance to interact and to be accessible for evaluation by the listener?

Performance Objectives: Students will be able to:

English Language Arts	. develop different points of view
	. generate dialogues between various speakers
	. connect various monologues into a play or script format
	. prepare in both speech and writing an introductory statement for a script
Critical Thinking	. restate a problem to clarify objectives
	. recognize and use deductive reasoning
	. defend conclusions rationally
	. argue from two points of view
	. adopt different points of view

Materials:

- computer lab
- word processor

Motivation:

Tell the students that they have spent one session developing and voicing the views of those who oppose Fantasy and Happy Endings - both key elements of fairy tales. Remind the students that before they can make an informed decision about their own views, they must consider the arguments of Fairy Tale supporters who, to give them their due, have kept the genre alive for hundreds of years. Invite the students to focus on the words - FANTASY, HAPPY ENDINGS, DREAMS, PRINCE CHARMING.

Development:

1. The students should turn on their computers, retrieve the file Fairy.Ban and review the file.

   Have students enter, on the monitor, the words introduced in the motivation. Allow them time to use the word processor as a visualizing screen for their thoughts and responses to these terms.

2. Briefly give the students a chance to share their responses and critiques. Then ask them whose viewpoints were missing from the previous session. Elicit: Fairy Tale Defenders. Ask the students to generate a list of persons or organizations who would be involved in this dispute and would uphold the fairy tale genre against its objectors! Allow the students time to generate a list of such persons or groups.

3. Have students share their lists. Put up samples from their responses under the heading: Fairy Tale Protectors. Include some of the following personalities if they are not already suggested by the students: parents, librarian, child psychologist, reading teacher, younger child (age eight), mother of child who enjoys fairy tales, producer of fairy tale TV show, children's book editor, guidance counselor, etc.

4. Tell the students that just as they did with the fairy tale objectors, they are to choose three fairy tale defenders. First enter the reasons,

emotions, interests behind their concern into their file. Then read over the data they have entered and formulate from it an effective monologue communicating each speaker's point of view. Tell the students that they should take 15 minutes for this activity. If they finish ahead of time they may want to make use of the various functions of the word processor to polish up their speaker's presentation of their diverse views.

5. When the students have had sufficient time to prepare monologues/speeches for various fairy tale defenders, give them a chance to read some of these aloud. Then instruct the students to scroll back to the first part of the fairy tale file. Ask that they pick out and block move the complete text of a monologue they prepared for a fairy tale opponent. Give the students two to three minutes to locate one of these monologues which directly contradicts or disagrees with one of those they have just prepared for the fairy tale supporters. The anti-fairy tale monologue should be placed next to a supportive monologue, so that the two can be compared.

   (NOTE: Fairy Tale Supporters and Opponents may be the "best" designations for these opposing viewpoints.)

6. Ask the students what kind of exchange might take place when persons with two differing points of view meet to exchange their ideas. Elicit: a dialogue. Challenge the students to take five minutes to begin such a dialogue. Caution them to remember that in doing so they will constantly have to "shift" points of view as they script two different characters on very different wavelengths.

7. Print out the beginnings of the dialogues students have generated and have them save the file for future reference.

Summary:

1. What type of situation or meeting might evoke the dialogues we created? Why?
2. How might you introduce a debate on this topic?
3. How might a format be designed where both the fairy tale supporter and the fairy tale opponent are able to exchange views?
4. How might a Donahue or Winfrey moderate such a discussion?
5. What type of writing format would be best suited to record this discussion? Why?
6. What kinds of arguments might our fairy tale defenders advance? Why?
7. How might the fairy tale opponents respond to these arguments?

Homework:

Watch Phil Donahue or Oprah Winfrey. Have two fairy tale debators (one supporter and one opponent) go on such a show to debate one another. Write a script for such a debate.
Or
Prepare a debate between a parent whose child has nightmares about fairy tales and a librarian who supports fairy tale reading hours.

Enrichment:

Research actual cases where Hans Christian Anderson's WONDER TALES, CINDERELLA and GRIMM'S FAIRY TALES have been banned. Report on the reasons for the banning of these works. Include your reaction to the justness of this banning on these terms.

TOPIC 64 : PCT-RCT Exam Report Writing — Persuasive Essay Question

Aim: Given your research and exploration of the different points of view on fairy tales (topics 62-63) what would be your position in this ongoing debate?

How might you use the basic format of the persuasive essay to express your point of view?

Performance Objectives: Students will be able to:

English Language Arts	. develop an outline for a persuasive essay
	. write an essay from notes and from previous writings
	. extract relevant details from various sources
	. develop and use a pro/con persuasive writing format
	. articulate and argue a position effectively
Critical Thinking	. extract relevant details from a body of information
	. adopt different points of view
	. formulate a reasonable judgment based on data given
	. identify and formulate problems
	. restate problem objectives

Materials:

- computer lab
- word processor

Motivation:

You've spent some sessions working with different points of view on fairy tales. In what ways have exploring these various alternative approaches to the topic helped you to formulate your own viewpoint on the issue? Allow students a few minutes to discuss their own viewpoints on this topic.

Development:

1. Tell the students that today they will have a chance to have their own say on this topic. Have them load the word processing program, retrieve the file Fairy.Ban and briefly review it.

   Ask the students what mode of writing will be best suited to expressing their own statements on this topic. Elicit, "Essay." Then ask the students what type of beginning their essay will have. Give them a chance to cursor beck through their files for material which can be used for opening statements. Ask them what parts of the file can best be used for these purposes. Elicit sections where they made their initial responses to the statement on fairy tales.

   Ask the students to suggest various data from the disk. Put it up in outline form on the board as follows:

   I. Introduction

   1.1 Statement about fairy tale debate
   1.2 Initial reactions to fairy tale statement

2. Then ask the students what the next logical step in exploring this controversy was. Elicit from them the presentation of the fairy tale opponents' point of view. Given that, ask the students what they should place next in their outline. Elicit: to outline different arguments advanced by the fairy tale opponents. Tell the students they have ten minutes to scroll back through the file and search for various relevant data. This data should then be summed up in 1-3 (depending on students' ability or teacher's goals) paragraphs under the heading "II. Arguments Against Fairy Tales."

3. Have various outlines put up on the board. Allow the students to critique them for accuracy of sources and appropriateness of outline position. Ask what other positions have to be weighed before students will express their own views. Elicit: Arguments for Fairy Tales. Write "III. Arguments for Fairy Tales" on the board.

4. After the students have scrolled through their files and individually outlined the arguments advanced by various parties for fairy tales, allow them to share some of these outlines. Write one or two on the board and have them critiqued by the students.

5. Then direct the students to review the outline to see what follows next in the essay format. Elicit: their own points of view. Ask them in what ways their own points of view will make judgments about the persuasiveness of the arguments advanced by either side in this controversy.

   Ask the students to scroll back through the file and begin taking notes which they will use in expressing their own viewpoints on this controversy. Remind them to check to see whether in formulating their own viewpoints they address all the factors discussed in parts II and III of the outline. Give them ten minutes to work on this part of the essay.

6. After the time has passed, have one or two students read their viewpoints aloud. After students haved saved the file, print their work. Turn off the monitors and computer power switch, Remind students to put diskettes into protective covers carefully without touching the recording surface.

Summary:

1. In what ways did scripting the pro and con positions in the fairy tale controversy help you to evolve your own point of view?
2. How did the two previous sessions and the disk file saved help you to prepare the various parts of the outline?
3. In what ways did the word processor aid you in making up the outline?
4. What part of the outline was new material you had to generate?
5. How did you generate that new material from the data stored?
6. As you reviewed the file, which arguments did you find most convincing? Why?
7. What is your position in this ongoing debate? Explain the arguments which led you to this position.

Homework:

Prepare a draft of the final persuasive essay.

Enrichment:

Put yourself into the script you developed for topic 63 or prepare a monologue in which you address a school board member who is seeking to remove a fairy tale book from the school libraries.

TOPIC 65: Personal Opinion Writing — Surveying/Interviewing

Aim: To what extent should sports heroes be role models both on the playing field and in their personal lives?
In what ways can we explore this complex issue through expressing our own views and surveying others?

Performance Objectives: Students will be able to:

English Language Arts	. express on paper and in speech a personal point of view - personal opinion . survey and transcribe others on a given topic . generate a set of questions to survey opinion . write a pro/con topic
Critical Thinking	. develop and explore various principles . identify, formulate, and explore a given problem . explore the consequences of a given idea . check for hidden assumptions

Materials:

- computer lab
- word processor

Motivation:

Put up the terms "role model" and "sports hero" on the board. Ask the students to think about the meanings of these terms. Allow a few minutes for discussion.

Development:

1. Have the students load the word processing program and start a new file called Drug.Spo. Ask the students to come up with associations to the phrases "role model" and "sports hero." Tell them to first list their associations using the computer as a visual mirror of their thoughts.

2. After the students have listed their associations, ask them to take five minutes to put these associations into at least two or three sentences which more fully explicate or express what "role model" and "sports hero" mean to them.

3. When the students have accomplished this task put up the following names on the board: Dwight Gooden, Len Bias, Keith Hernandez and/or any other sports hero involved with drugs. Question the students as to what is common to each of these "greats" in the sports field. Elicit: drug involvement. Then ask the students what is the connection between these sports figures and the terms "role model" and "sports hero." Give them 3-5 minutes to enter the connection.

4. After the students have entered the connection, have at least two of them share it with the class. Then have the students look at their connections and generate at least 3-5 questions about the contradiction between drug involvement and sports heroes. Tell the students the connections can also be about specific facts in each of these heroes' cases. Have them generate questions on their own. When this time has elapsed have the students share the questions they individually developed.

5. List the questions generated by the students on the board. Include among them, if the students do not raise it themselves: "To what extent should

sports figures be role models both on and off the field?"

Then challenge the students to suggest where they could explore or find the correct answers to these questions. Elicit: There are no single correct answers. Students may also appropriately suggest that the fans' response to these questions determines to a large extent the definitions of role models and heroes. Point out to the students that public opinion can sometimes change very quickly. Tell the students that they will each survey the opinion of other students and the community on this complex issue. Ask them to generate a few more questions for their interview sheet.

6. After the students have come up with questions for their interviews, have some of them shared. Allow the students to borrow from one another's questions to enrich their particular sheets. Then divide up the class into interviewing pairs or triplets (as space permits). Have the interviewers note the responses to the questions on the word processor as the students survey one another on this topic. Allow the pairs ten minutes for their interviews.

7. After the students have finished interviewing one another, allocate the next ten minutes to each interviewer's (every student will both interview and be interviewed) time to transcribe, paraphrase and edit the material entered in the word processor file. Remind the students about the use of the cursor, delete key, character search, etc. to help in editing these interview comments.

8. Allow the students to share the results of one or two of the interviews. Instruct the students to save the file for future use.

Summary:

1. In what ways have the actions of Gooden and other sports figures raised questions about whether sports heroes have to be role models?
2. What do we mean by a role model?
3. Who can decide whether a sports hero who has used drugs or alcohol can still be a role model or a hero?
4. For what particular age group are heroes important? Why?
5. In what ways can we use surveys to investigate opinions on this question?
6. How can the comments of those surveyed be summed up and recorded?

Homework:

Use the survey questions generated in class to interview three sports fans. Try to survey at least one adult, one peer and one younger child (age 8 or 9). Summarize their viewpoints and transcribe some actual quotes of theirs.

Enrichment:

Write out in detail your own personal responses to each of the survey questions. Tell why you feel the way you do or write to a sports professional to elicit his/her views.

TOPIC 66: PCT-RCT Exam —The Pro/Con Essay Format — Persuasive Writing

Aim: How might the pro/con persuasive essay format help us to explore the potential benefits and possible harmful effects of educating children at home?

Performance Objectives: Students will be able to:

English Language Arts
- articulate in writing and in speech different points of view
- write two paragraphs each of which delineates opposing points
- use critical and inferential reading skills
- extract relevant details

Critical Thinking
- identify, formulate, and explore a problem and its potential solutions
- formulate a judgment
- draw reasonable conclusions from data given
- adapt different points of view
- maintain an overview
- check for hidden assumptions
- explore the consequences of an idea

Material:

- computer lab
- word processor
- Atkins Case Study sheet

Motivation:

Ask the class: Have any of you ever had to stay home because of an illness or an accident and therefore had to be taught by a homebound teacher in a program of homebound instruction? If so, what was it like? Did you like learning that way better than going to school every day? Why or why not? Allow the students time to exchange views on this topic. Even if you have not received instruction at home, what do you think would be advantages and disadvantages of this type of instruction?

Development:

1. Give out copies of Atkins Case Study Sheet:

Reporter Dennis Duggan of New York Newsday recently wrote about the legal problems of Larry and Melanie Atkins. These Brooklyn residents insist on teaching their two school age children - Candace, age 8, and Darren, age 11, at home rather than sending them to school.

Melanie, the mother, age 37, says that she doesn't want her children taught by strangers and that she doesn't believe in the regimentation of a school day. Larry, the father, age 55, cites violence and unqualified school teachers as the reason he would rather educate his children at home than conform to the New York State law which requires children to attend school from the age of 6 through the age of 16.

The Atkins' home and the parents' educational background plus curriculum evidence quality instruction. Testing of their children's reading and math levels will determine whether they are providing what the New York City Board of Education terms a "reasonable equivalent education."

2. Have students turn on computers and open a new file called Home.Ins. Tell the students that they are going to read about an actual family who chose out of conviction (belief) not accident to instruct their children at home. Ask the students to read through the study and to enter into their files the relevant details of this controversial home instruction case. Suggest or elicit from them the following: names and ages of individuals involved, laws, and positions. Give them five minutes to enter these relevant details into files.

3. After notetaking time has elapsed, instruct the students to go over these materials with the cursor and use the move text function to shape these notes into a few sentences which describe the "Home Schooling Atkins" study.

4. After the students have developed their own descriptions of the Atkins family program, ask them to extract from the case study the arguments expressed which support a home instruction program. Give them five minutes to find and to enter into their files their own paraphrase of these arguments.

5. Once the students have extracted the arguments advanced by the Atkins couple for home instruction, ask them to read them from files. Put the arguments read on the board under the heading: PRO HOME INSTRUCTION. Then ask the student to search through their study to find the specific law the Atkins are violating. Elicit: New York State Law which requires children to attend school from age 6-16. Ask where this law and its contents should appear on the board. Elicit from students: CON HOME INSTRUCTION.

6. Then have the students carefully examine the summary of this law to check for any condition where the Atkins program might be considered an exception to the law. Elicit: reasonable equivalent to what is offered in the public schools. Give the students a chance to look through the case or their files to find evidence that the Atkins are providing this. Then ask them to make a judgment and enter it into their files as to whether or not this evidence is sufficient to allow the Atkins to continue educating their children at home.

7. Next ask the students which side's arguments have not been presented. Elicit: CON HOME INSTRUCTION. Give them five to ten minutes to come up with arguments which could be advanced against home instruction and enter these into their files. The file Home.Ins should be saved.

Summary:

1. Why have the Atkins deliberately decided to keep their kids at home?
2. In what ways might Candace and Darren's experiences differ from those of a student who required homebound instruction because of illness?
3. On what side of the pro/con arguments might their comments go? Is there sufficient information here? Tell why or why not.
4. What arguments are suggested by this case for home instruction?
5. In what ways does the New York State Law and its "equivalent education" provision complicate this question?
6. What arguments might you advance against home instruction?
7. What is your judgment about the Atkins case?
8. How might you explore this topic as a research paper?

Homework:

Restate this case and use it as an introduction to a pro/con essay which will have one paragraph, "CON HOME INSTRUCTION", another paragraph "PRO HOME INSTRUCTION" and a concluding paragraph which gives your views or questions.

Enrichment:

Take the following concept:

If you could be guaranteed receiving an education at home equivalent to the best public school program, would you yourself want to remain at home?
List all the arguments for home instruction and all the arguments against it. Consider emotional and social factors as well.

TOPIC 67: Research Using Primary and Secondary Sources — Persuasive Essay/Composition (PCT-RCT Exam)

Aim: In what ways might the pro/con (persuasive) essay format help us to explore the question of whether girls of equivalent athletic ability to boys' should be allowed to play on all-boy teams.

Should the general school concept of "all-boy" teams versus "all-girl" teams be abandoned in favor of sports teams open to any student who qualifies based on ability alone?

Performance Objectives: Students will be able to:

English Language Arts	. make connections, draw inferences . use critical reading and vocabulary skills to isolate key words from a proposition . generate arguments explicating, supporting, and refuting a given idea in sentence form and in speech . use these sentences and spoken ideas to write a persuasive essay . paraphrase an idea . search for appropriate primary and secondary sources for a given topic
Critical Thinking	. identify and formulate problems as well as propose and evaluate them . draw reasonable conclusions from information given . defend one's conclusions rationally and logically . distinguish between fact and opinion . maintain an overview of a problem . use deductive and inductive reasoning . adopt different points of view

Materials:

- computer lab
- word processor

Motivation:

Put up in the board:

GIRLS COMPETING IN ALL-BOYS TEAMS

WOMEN PLAYING WITH MEN IN PROFESSIONAL SPORTS

Ask the students what their immediate gut reaction/response to these concepts is . . . Give the students a chance to exchange their views. Then ask the students to think about how they would feel having a qualified girl on the boys basketball team or track team.

Development:

1. Put on the board Proposition 1:

   Given equal sports ability, should girls be allowed to play on all-boys teams if there are not enough girls for a team or if there is not enough money for a separate girls team?

Proposition 2

Should the concept or idea of "all-boys teams" or "all-girls teams" be abandoned in favor of sports teams in all areas, which are open to any qualified individual of either gender?

Tell the students that these two proposals or ideas have already been advanced in various school communities and sports organizations. Ask them if they can recall any articles or stories about such cases. You can discuss or elicit from the children the case of the New Jersey girl who wanted to be on the boys' football squad but wound up sitting the season out.

2. Have students turn on their computers and start a new file called Women.spo.

   Then ask them to enter both propositions into their files. Request that after entry they cursor through them to isolate key words in each and then transmit their initial reactions to each proposition onto the monitor screen.

3. Once the students have recorded key words, have these key words listed on the board. Then direct the students to look at both propositions and to deduce from the key words the consequences of support of those propositions for the parties affected (girl athletes, team members, coaches, etc.). Give the students time to enter all the groups, individuals, and organizations affected by these propositions.

4. After the students have made their independent lists, put up under proposition 1: BENEFICIARIES/POTENTIAL SUPPORTERS. Elicit those who would fit this category: women athletes, girl athletes, feminist groups, women's top professionals, schools which lack a sufficient number of male athletes, sport training centers, women's professional athletics groups, etc.

5. Next challenge the students to come up with groups or individuals whose point of view is not represented here. Elicit from students POTENTIAL OPPONENTS of such propositions. Ask the students how they would determine who would be harmed or who would lose by these propositions. Elicit the fact that they must critically cursor through the propositions in their file and use inferential reading/thinking skills to deduce which persons or groups would be adversely affected by the adoption of these propositions.

6. Elicit these individuals or groups and list them under OPPONENTS: women coaches specializing in female competition, girls leagues, sponsors of girls teams, fashion franchises of exclusively female specialty stores, women's tournaments, tours, etc. Ask which groups may oppose these propositions because of hidden assumptions about women's ability or place in sports. Ask what these assumptions may be. Elicit: Women are not as good as men in sports. Women should not compete with men.

7. Then instruct the students to enter the lists generated of both opponents and supporters of the propositions and for each group or individual to enter into the file their point of view on these propositions as follows:
   WOMEN COACHES SPECIALIZING IN FEMALE COMPETITIONS WOULD FEEL THAT
   PROPOSITION 1 ____.
   THEY WOULD FEEL PROPOSITION ________________________________.

Allow the students 10-15 minutes to voice the views of the parties affected for the file.

8. Ask the students if they could actually check the validity of the voice and views they entered by using the parties as sources for a research project. Review the meaning of primary and secondary research sources if necessary. Elicit the fact that these parties may be interviewed as primary sources or researched for books or periodicals as secondary sources. Have the students extract parties or groups they are individually interested in researching.

9. Instruct students to save the file for future reference.

Summary:

1. Paraphrase each of the two propositions on women's involvement in sports.
2. What questions and viewpoints might be generated by those who oppose these propositions, and how would those who support them answer these objections?
3. What was your initial response to each of these propositions?
4. In what ways could primary and secondary sources help you to check the accuracy of your entries for these supporters and opponents?
5. What kinds of sources do you want to investigate? Why?

Homework:

Restate the propositions in your own words.

Write a paragraph explaining the arguments for each of the propositions.

Write a paragraph or two explaining the arguments against each of the propositions.

Write a paragraph detailing your own views.

Write a paragraph summarizing the problem set forth.

(Outline of a 5-paragraph Persuasive Essay)

Enrichment:

Research an actual case illustrating one of the propositions. Detail its specific circumstances, reaction to it, court decision and outcome.

TOPIC 68: Outlining and Notetaking for the Research Paper

(to accompany and follow 67)

Aim: In what ways does the study of primary and secondary material alter your original position on a topic? In evaluating the arguments for and against a given position on an issue, which types of sources proved most useful? How?
Why were these specific sources useful and not others?

Performance Objectives: Students will be able to:

English Language Arts	. combine notes taken from various sources into a research paper outline . isolate relevant details in source material . develop and integrate an opening statement for a research paper from notes . properly attribute and/or evaluate different primary and secondary sources
Critical Thinking	. keep records . distinguish between fact and opinion . adopt different points of view . recognize and use inductive and deductive reasoning . draw reasonable conclusions from information in various sources . check/confirm hypotheses . maintain an overview

Materials:

- individual student notes from primary and secondary source researches
- computer lab
- word processor

Motivation:

Write propositions one and two on the board from topic 67: Say to students:
"You've spent one session recreating and simulating the comments, and positions which would be advanced by supporters and opponents of these propositions. Now that you've had a chance not just to simulate or infer what they would say but to actually check out what they do say or write, in what ways were your hypotheses or inferred positions confirmed? In what ways did your research refute your assumptions? Which if any, of your findings were a surprise to you? Why? Allow the students a few moments for discussion.

Development:

1. Have students retrieve the file Women.spo. Ask the students to scroll back and review some of their original statements of the propositions plus their own individual responses to the concepts. Tell them that today they are going to be using this file to put together a research paper outline for a project which will explore the matter of women in sports. As they review the propositions, ask them what part of the paper format they have in front of them. Elicit: INTRODUCTION. Have students outline details to be put into the introduction and draft an opening sentence. Suggest the varying modes available for drafting such a sentence.

2. After the students have worked on their own outlines, share the introductions of a few papers. Then ask the students what they would use from their notes for part II of their paper outline. Elicit: either position of opponents of these proposi-tions or of supporters of these propositions. Allow the class as a whole to select one or the other approach.

   Depending on selection put up: II Arguments of OPPONENTS or SUPPORTERS. Ask the students how they will use their notes and/or the word processor file functions to fit the sources to the outline. Check to ascertain that they make the correct attributions sources. Have them check for footnote guidelines in Strunk and White or other stylebook. Remind them to distinguish between primary and secondary source material. Give them ten minutes to outline the positions of the supporters and/or opponents of these propositions.

3. Students should share with one another the sources used and those desired but not possible to use for the project. Encourage the students to evaluate the RELIABILITY (write on the board) and VALUE (write on the board) of the sources they called. Be sure they explain why they feel particular source were/were not valuable.

4. Then have the students suggest the next part of the outline to be done. Elicit: similar techniques for the opposing viewpoints. Again remind students to evaluate the reliability and value of the source used.

5. After parts II and III of the outline are completed, have at least one student place a sample outline on the board. Then ask the students to take 3 minutes to scroll back and use both the cursor and the delete function to remove any duplications of ideas or word usages.

6. Once students have reviewed these parts of the outline, ask them what would follow next. Elicit: their own personal reactions to source material and evaluations of the material researched. Give the students five minutes to reflect and outline this part IV.

7. Allow at least 2 students to share this part of the paper with the class Then ask the students about the next focus of the paper. Elicit the fact that some sort of closing or concluding section is necessary. Direct the students' attention to ways in which this material might dovetail or "tie in" with the introductory materials. Ask the students if their researches have found the single right answer to the topic. Elicit and emphasize the fact that, given the scope of a student research paper, the single right answer in a complex problem is not possible nor realizable. Elicit from the students or suggest to them the fact that complex issues often have no one single correct answer, but rather a series of alternative approaches.

   Ask students what concluding remarks they would want to include at the end of their papers.

8. Instruct the students to save the file for future use.

Summary:

1. How were you able to use original notes to outline the beginning of the papers?
2. In what ways did the sources you consulted enhance your understanding of the propositions?

3. To what extent were some of the sources unreliable and not valuable in doing the paper?
4. How would you outline any paper on a controversial issue?
5. To what extent was your original evaluation of the issue presented altered by research?
6. Given the scope and range of this topic, would this paper have a single right solution if you could have spent more time checking the sources? Explain why or why not?

Homework:

Write a model draft of the paper from this outline.

Enrichment:

Follow this issue in the news for a month. Use the Reader's Guide to Periodical Literature and your own clippings to write a paper which discusses current cases in this area. For the concluding two sections of the topic, add in your own responses to these developments.

TOPIC 69: Personal Opinion Composition Writing (PCT Exam Question)

Aim: In what ways can students' personal opinions on ways of improving our schools be set forth in composition form? Why should students be consulted on these issues? What are or should be the goals of education?

Performance Objectives: Students should be able to:

English Language Arts	. work with different points of view . define a particular concept or idea . critically read and explicate/paraphrase quotes . take notes from non-fiction and reflective writings . formulate and clearly express a cogent personal opinion in both speech and in writing
Critical Thinking	. adopt different points of view . identify and formulate problems - restate a given problem description . propose and evaluate various ways of solving a given problem . draw reasonable solutions from information found in various sources . state goals of a given problem clearly

Materials:

- computer lab
- word processor
- Ideas on Education Quote Sheet

Motivation:

Challenge the students to respond to the following questions in two ways reflecting two very different viewpoints:

1) as middle school students

2) as their parents/teachers

Questions:

What is the goal of education?

In what ways might school be improved?

Why should middle school students be concerned with educational reform?

Give the students a chance to share their initial responses/ideas on both questions.

Development:

1. Tell the students that throughout the late 19th and the early 20th century adults have been examining schools, their goals, and their products - students. In the last few years this examination has become even more intense. As part of this session students are going to use the word processor to express their thoughts, feelings, and ideas on this issue. Have students start a new file called Edu.ref. Tell them to first enter the three sample questions plus any of their associations or immediate responses to these questions. They will then share these immediate

impressions and reactions before putting them together into short reaction statements.

2. Distribute and discuss with students the following sheet:

   IDEAS ON EDUCATION QUOTE SHEET

   "The first object of any act of learning over and beyond the pleasure it may give is that it should serve us in the future. Learning should not only take us somewhere, it should allow us to go further more easily."

   Theodore Sizer

   "I hear and I forget. I see and I remember. I do and I understand."

   Chinese Proverb

   "Do not teach too many subjects. . . what you teach, teach thoroughly .."

   Alfred N. Whitehead

   "The hungry student is . . . actively engaged in his/her own learning... The student takes the initiative and works at teaching himself . . ."

   Theodore Sizer

   "Schools would be improved if a school awarded the diploma whenever a student reached the agreed on level of mastery at the completion of a student's study rather than after four years of attendance and the collection of credits ..."

   Theodore Sizer

   "Any school . . . should try to help its students become decent people... explore the questions about living which apply in all situations ..."

   "Students should be learning how to observe and analyze a situation or problem and being able to make sense of it, criticize it, reject it or accept it ..."

   Theodore Sizer

3. Students should type these quotes on the word processor and then review them and place the number of the question discussed next to the quote. Ask the students how they will determine the proper question number. Elicit: through reading and reflecting on the quotes plus word choice/explication.

4. Go over the task with the students and check to see if they have correctly numbered the various quotes. Ask them how they would go about deciding whether or not they agree/disagree with adult educators/philosophers. Elicit from them the strategy of first explicating or paraphrasing each quote by the adult and deciding on and expressing their own views. Give the students ten to fifteen minutes to restate and then evaluate the ideas stated on the sheet. Have some evaluations read aloud.

5. Have students review their own individual responses to question 3. Ask them if their initial responses to this question were in any way changed by the ideas or views offered by the adult thinkers in the quotes.

Instruct them to use the word processor to record their reactions to these comments and any changes produced by working with them.

6. Have students pretend that they are actually going to exchange their views with the adults quoted since they are the ones affected by these adults views. Give them time to formulate a dialogue exchange starting with one or more quotes from the sheet.

7. Instruct students to save the file for future use.

Summary:

1. How do you react as a student to the quotes given?
2. What were some of the improvements the adult thinkers felt the school needed?
3. As a student how do you react to these suggestions?
4. How did you initially feel about students being involved in educational reforms?
5. How do you feel about student involvement now that you've examined the quotes?
6. In what ways did using the word processor help you to review and reflect on the quotes?

Homework:

Write a composition detailing your personal views on the goals of education. You may use the quotes as jumping off points in that work.

or

Write a composition detailing your suggestions, as a veteran of the schools, for needed reforms. For each reform be sure to detail how it would improve schools.

Enrichment:

Read Goodlad's A PLACE CALLED SCHOOL or Sizer's HORACE'S COMPROMISE. Select at least three reforms posed by each. Write your opinion of each reform.

TOPIC 70: Critical Reading for Details and Topics (Themes - Main Ideas) Subtopic - Newspaper Skills

Aim: In what ways might newspaper stories be read as material from which key characters, quotes, and details can be extracted and recorded for later use in original fiction stories?

Performance Objectives: Students will be able to:

English Language Arts	. isolate relevant details
	. take notes from a given passage
	. organize and record notes in chart form
	. make correct inferences and deductions from a given passage
	. summarize or restate material
	. analyze newspaper articles
Critical Thinking	. make inferences
	. isolate relevant details
	. maintain an overview
	. adopt different points of view
	. use deductive and inductive reasoning
	. draw reasonable conclusions from material given

Materials:

- computer lab
- word processor
- Etan Patz Data file

Motivation:

Place the following items on the chalkboard STILL MISSING, FINGERPRINTING LAW, ETAN PATZ.
Ask the students if any of these terms are familiar.
Then have the students explain why they recognize these terms.

Development:

1. Circle on the board the name Etan Patz. Ask the student to supply any details the name suggests to them. To help jar their memories show a picture of Etan and ask if any of them are familiar with the TV film "Still Missing" or the Beth Cutcheon book of the same title. Allow students to comment on this case. Put up on the board comments which match up with the factual data on the sheet. Point out to students that they can see from their own initial recognition of the terms on the chalkboard that this news topic has managed to permeate their consciousness even though they have not actually studied about it. As part of today's session they will examine the actual facts behind one of the most highly-publicized cases which alerted the public to the problem of missing children.

2. Have students turn on the computer, start a new file called Etan, and write their personal responses to this topic on the word processor. They should then review their random emotions and organize them into sentences.

3. Present the students with the Etan Patz Data File:

Etan Patz Data File

On May 25, 1979 6-year-old Etan Patz begged his mother Julie to let him be a big boy and go down the block to catch the school bus on his own. Every day during the first year of Etan's schooling his mother had walked him to the corner of his Soho block and waited with him for the school bus.

Julie who ran an apartment play-school group knew how important it was for children to gain a sense of independence. Since she would be able to see Etan from the loft window as he walked down the block, she agreed to allow him to leave on his own. Etan, who had often posed for pictures for his dad Stan, a photographer, was a familiar well-loved figure in the neighborhood.

It wasn't until several hours after Etan left that Julie was to discover that he never got on the school bus that May morning. As of today's date police have been unable to determine what happened to Etan. After extensive searching for many years and tracking down numerous tips, there have been no further leads. The case has been turned over to the Missing Persons Bureau. On the 8th anniversary of Etan's disappearance, Julie said:

"We're not giving interviews . . . but thank you for your concern"

Etan's smiling face has triggered citywide and nationwide concern about missing children. Although police officers have received thousands of tips about him, none of these has led to any real trace of Etan.

In 1982 retired cabbie Chester Jones said that he had picked up Etan and a blond man in his twenties on that fateful morning. In 1981 Etan's picture appeared in a Romanian language magazine in Israel. The FBI tried planting a picture of Etan in Israeli newspapers but no leads turned up.

Stan and Julie lobbied for the Missing Children's Act of 1982. In part due to their working together with parents of other children whose disappearances were unsolved, the NYC School Fingerprinting Campaign and the milk carton faces appeal came about.

Stan and Julie still believe that "Etan is alive."

5. Following the chalkboard chart, below, ask students to enter the key characters, quotes, and relevant details into the word processor. Share student responses to the chart and put the correct ones up on the board.

Story Construct

Characters

Quotes

Details

6. Next ask the students to reread the facts of the case and enter into their files the reason they believe this particular case has stuck in the public's memory so long. Tell the students that almost every year followup stories appear about this case. Ask them to think about and enter the reasons for the public's fascination with this case

7. Have the students share the reasons they came up with. Put some of these on the chalkboard and have students enter them into their files under the heading: Why Significant.

8. Instruct the students to save the file Etan for future use. Print out individual data files where possible.

Summary:

1. Who were the real-life characters mentioned in the Etan Patz case?
2. What were the key quotes made in the file about this case?
3. What details of this case made it memorable?
4. Given all the instances of Missing Children, why has this case remained fixed in the public's memory?
5. What nationwide ramifications (results) did this case have?
6. In what ways did Etan's parents try and use this experience to help others?
7. To what extent might fingerprinting and circulation of pictures of missing children help locate these children and prevent new cases?

Homework:

Retell Etan's story in your own words. Include all the details in your data file.

Enrichment:

Find out the exact provisions of the Missing Child Law. See what data you can gather on the number of children recovered.

TOPIC 71: Varied Modes of Creative Writing
Story Possibilities from a Given Premise

Aim: What fictional story possibilities can be generated from a given newspaper story? (to follow lesson 70). In what ways can details of a newspaper story be used as the basis for a piece of creative writing? What kinds of creative writing formats can we use to realize these possibilities?

Performance Objectives: Students will be able to:

English Language Art
- generate a series of questions from a given passage
- make inferences and reasonable conclusions based on a critical reading of information
- suggest, explain, and develop various creative writing formats which develop aspects of a narrative
- isolate relevant details
- use quotes correctly
- rewrite a given narrative from different points of view

Critical Thinking
- isolate relevant details
- generate a series of questions
- maintain an overview
- use inductive and deductive reasoning
- work with different points of view
- draw reasonable conclusions from information given

Materials:

- Etan Patz data file
- computer lab
- word processor

Motivations:

Have one or two of the previous session's retellings or summaries of the Etan Patz case reread. Then ask the students: "Now that you have examined the facts of this case, is the case complete?" Elicit: No. Ask the students to take a few moments to reread their summaries and list in question form unfinished details of the story.

Development:

1. Ask the students to share a few of the unfinished or undeveloped details of the case. Tell the students that since they have demonstrated just how much there is to examine in the Patz case, they will use this session to explore with the aid of the word processor their Etan file for more unanswered questions

   Have the students insert disk into drive A and review Etan File. Tell the students to use the next 10 minutes to generate as lengthy a list of unanswered, unfinished detail questions as they can about:

   Characters (major - minor)
   Story Details (what came before/story significance/lesson learned)
   Story Follow-up (sequel)

2. After the initial questioning time has elapsed, work with the class as a whole to generate a series of questions which should be put up on the board under the heading GAPS. Remind the students that gaps are

questions which can be raised about any fiction or non-fiction event in the following areas/categories:

Events off camera (not written or stated but which are implied)
Point of view
Characters' pasts or futures
Events which will come before or happen after or are happening as the story progresses

3. Take each area charted and have the students either share a question or generate a question to fit that category. For each category listed on the board, put up a least two student-generated questions and encourage the students to enter these as well as their own personal questions into their Etan file. Check with the students as to whether these kinds of questions have a single correct answer. Elicit or lead them to the recognition that there is no single correct answer, but rather a series of potential alternative approaches, to these problems.

4. After a lengthy list of potential gaps has been generated, ask the students to review the gap questions and next to each one to enter the type of format which might be used were the student to creatively answer or approach this problem.

   Among the creative writing formats the teacher may wish to introduce or review at this time are (depending on the class's scope, expertise, and objectives): sequel, prequel, dialogue, monologue, news article, interview, etc. Place possible creative writing formats on the board. Ask students to select from among these potential formats and to list those which might best be used to explore various gap questions. Give them 10 minutes for this selection process.

5. Go through each gap the students listed and get one or two suggestions from the potential formats. Put these up on the board. Be sure that the students enter these potential formats. Then have them choose two approaches which they feel will personally be best suited for answering these gaps.

6. After the students have had the time to select two best approaches to gaps which intrigue them, allow them to share their choices. Give several students a chance to verbally begin their Gap answers.

7. Instruct the students to save Etan file for future reference.

Summary:

1. What unanswered questions about the actual disappearance of Etan still remain?
2. What are some of the other unanswered questions in this story?
3. What creative writing formats might help the writer explore these questions?
4. What questions about the various personalities in this case might be raised?
5. What different points of view might the writer use to creatively explore this case further?
6. What chronological parts of this story were not detailed in the Etan file?
7. How might the writer use sequel and prequel to detail these parts?
8. What made you select one particular gap to explore? How did you choose the particular creative formats most appropriate for these parts?

Homework:

From your two possible creative writing formats, select one and use it to develop a two-page treatment of your gap question.

Enrichment:

Read Beth Gutcheon's STILL MISSING
or
See the film version of the book

Beth was a real life friend of Julie's. In what way did she extract specific details from the actual case. Which gap questions does she answer in her book. Detail your results in a report or review.

TOPIC 72: Writing the First Draft/Peer Critique

Aim: In what ways can peer critiques or self review without teacher corrections help us to find errors in mechanics, style and usage? How can such peer critiquing outline the items needed to be refined in a second draft?

Performance Objectives: Students will be able to:

English Language Arts
- check a first draft independently
- use a peer critique sheet as a guideline for critically reading a first draft
- isolate vivid word usage and images
- focus on appropriate beginnings
- focus on appropriate endings for a work
- evaluate a piece for coherent logical sequencing
- isolate various mechanical errors
- critique both positive and negative aspects of style and mechanics usage

Critical Thinking
- maintain an overview
- isolate relevant details
- formulate a judgment which can be supported from available evidence
- categorize and assimilate aspects of a given piece of data
- work using a given set of principles

Materials:

- sample first drafts on Etan Patz (see lesson 71)
- Peer Critique Sheet
- word processor
- computer lab

Motivation:

Tell Students:

Each of you has answered one of the gap questions using a creative writing format. Rather than depend on your English teacher's marks and grades, how would you, yourself, decide on revisions necessary to make a better second draft? What guidelines would you use for editing and revising your work? Allow the students to share their views. Write on the board student statements which match the peer critique sheet.

Development:

1. Tell the students that during this session they will take the first step toward editorial independence. Write these two words on the board. Ask students what these two words might mean. Elicit: editing on your own. Ask the students what editing/revising means. Elicit: correcting spelling, mechanics errors, style, word usage, word choice, and grammar mistakes.

2. Tell students that, as a first step for them to learn how to correct their own work, they will practice editing the work of a peer whose errors will be clearer to them than their own because they can look at them more objectively. Give the students a copy of the Peer Story Construct Critique Sheet. Tell them that they will use the word processor as an aid to help them fill out the peer story construct critique sheet. At this point give the students a copy of a sample

student Etan Patz construct (perhaps from another section of the course). Have the students take 5 minutes to review the peer critique sheet and develop ways in which they can use the word processor to help them fill out a peer critique form for the sample student work they are reviewing. Remind students that the term critique indicates both positive and negative aspects of the work.

3. When the students have had a chance to develop independent strategies for using the word processor, have them share these strategies which can be listed on the board:

- cursor search for good points, words, phrases
- scroll backward and forward for examination of beginnings and endings
- underline to record vivid words and images as well as note mechanics errors.
- move or delete text

4. Have students open a new file called First.dra. Then give them 15 minutes to enter the sample first draft and to review it, using the various word processor functions listed, to help them fill out the peer critique sheet.

5. Review the peer critique sheet item by item with the students. List specific words and phrases and images extracted from the sheet on the board. Have the students take another 5 minutes to write a short paragraph congratulating the writer on his/her strong points and suggesting how the writer's second draft might be improved. Some of these may be shared with the class.

6. Ask the students in what ways peer critiquing another writer's work helped them with their own first drafts. Elicit: shared errors, focus on word choice, usage, etc.

7. Instruct the students to save file First.dra for future reference.

Summary:

1. What words and phrases used in this draft were particularly effective? Why?
2. How well did the beginning serve to introduce the piece?
3. To what extent did the ending tie the work together?
4. What were the elements in the first draft which need to be reworked in the second draft?
5. How might the writer improve this work in the second draft?
6. What can you learn about your own work from reading someone else's writing?

Homework:

Rewrite this sample writing as a second draft based on your peer critique sheet
or
Critique your own first draft and be ready to write a second improved draft in class

Enrichment:

Use the peer critique sheet to critique a friend's paper for another class. Photocopy the paper you critiqued.

PEER CRITIQUE SHEET

TITLE OF PIECE/STORY CONSTRUCT ____________________________________

DRAFT ________ **1**__________ **2**_________ **3**

Be as specific as you can. Take notes on a separate sheet of paper if necessary.

The good points about this writing were ______________________________

____

____

Words and phrases used well include (word choice):

Vivid images and phrases used well include:

The "beginning" served its purpose: introduce/_______________

motivate/______________________ **excite/**_______________ **had a neutral effect**

The "ending"_______**concluded/questioned/came out of nowhere/related back to page one**

My personal opinion of the ideas and style of this piece (might not be shared with writer if hurtful) ____

____

____

The writer should do more of (describing, questioning, detailing, questioning, joining)

The writer should do less of: word choice, use of a specific phrase, background details etc.

Overall the negative points of this writing were:

THINKING SKILLS UTILIZED IN PEER CRITIQUE: assimilate, categorize, classify written data, analyze; judgment formation, inferential reasoning, use of principles.

TOPIC 73: Writing the Second Draft

Aim: In what way would the second draft reflect the first draft's self-critiquing and suggestions for revision? In what ways might the second draft be further improved through self or peer critiquing?

Performance Objectives: Students will able to:

English Language Arts
- check a second draft independently for spelling and mechanical errors
- use a peer critique sheet as a guideline for self or peer evaluation
- polish the work's beginning and ending so that it works well as an integrated whole
- critique and expand upon the positive aspects of a writing

Critical Thinking:
- maintain an overview
- isolate relevant details
- formulate a judgment which can be supported from the available evidence
- explore the consequences of a specific approach
- work from and effectively utilize a given set of principles

Materials:

- students' own first drafts/peer first drafts from another section
- Peer Critique Sheet
- computer lab
- word processor

Motivation:

At the last peer critique session you worked on another student's first draft. Why do you think you were asked to critique another student's work rather than your own? Elicit: format of critique was clearer and easier to apply to someone else's work rather than to student's own efforts. In what way does reviewing someone else's work help you to critique your own work? Allow students to exchange views on this topic for a few minutes.

Development:

1. Have students turn on the computers and start a new file called Sec.dra. Ask that students either take out or enter their own second drafts and or peer drafts given them in lesson 72 or their own independent rewrites of material from lesson 71. Allow them time to enter their material and to record in their files the specific revision or changes they made in the original material.

2. After the initial ten minutes, have the students share some of the proposed changes aloud. Write these format/style changes which appear to be COMMON SECOND DRAFT REVISIONS on the board under that heading. Then either give out a photocopied draft from another section of the course or have a student read a second draft revision aloud. As one student reads or all the students review a common second draft (or their own re-write/independent peer selections), have the students fill out a second draft (be sure they write second draft on the top of the sheet) peer critique sheet and enter the appropriate text references into the word processor file.

3. When this task is completed, have the students state some of their observations. Ask the students to list the ways the second draft improved upon the first draft. Tell them to be certain they enter these specific details in their files.

4. After the students have listed the ways the second draft improved upon the first draft and how a writer might refine his second draft even more, elicit from or suggest to the students the following reasons for improving on a second draft:

   (Place these on the board under the appropriate headings)

   1. publication/space word limit/specific audience
   2. narrative flow
   3. improvement of style or language
   4. reader's attention span
   5. shift in focus
   6. author's desire to refine the work and make it better
   7. response to peer critique suggestions
   8. new insights since first draft

5. Once the reasons the writer might want to improve on the second draft have been established, elicit or suggest to students the specific techniques the writer can use, or they observed the peer writer use, to improve his/her work. Be sure these are listed on the board and that students are given an opportunity to enter these into their writing notebooks. The following techniques should be elicited from or suggested to students:

   1. tighten/shorten overall word length
   2. sharpen focus/message point of view
   3. completely remove/rework overworked phrases
   4. remove ambiguous language
   5. correct spelling and mechanical errors
   6. alter for specific detail increase or to change the point of view
   7. refine to make more engrossing or exciting to the reader
   8. add new points which support the original argument
   9. improve or hone word style
   10. respond directly to specific questions/criticism raised by peer critique.

6. Ask the students why they agree or disagree with the following statement: "Every piece of serious writing should go through two drafts." Tell them to enter this statement and list their reasons why they agree or disagree with it.

7. After the students have entered their responses, instruct them to save Sec.dra for future use.

Summary:

1. In what general ways did the second draft improve on the first draft?
2. How were the first draft suggestions reflected in the second draft rewrite?
3. What were some of the common stylistic and mechanical errors remedied in the second draft?
4. Why might a writer write yet another draft after the second draft?
5. How could a writer alter the second draft?

6. In your opinion, should every serious piece of writing go through three drafts? Explain why or why not?

Homework:

Write a second draft of Etan Patz or any story assignment using all of your notes and your critique observations on other peer writers.

Enrichment:

Take another writer's work designed for a specific audience. You might want to use a newspaper review of a film. Alter that work so it fits another target audience. Make separate notes of the changes you must introduce.

TOPIC 74: Writing the Second Draft Based on Independent Editing of the First Draft

Aim: Once you have written the first draft of an essay or story, how might you self edit it for a second draft without relying on your teacher's comments?

Performance Objectives: Students will be able to:

English Language Arts	. write a first draft which they can independently critique
	. check the draft for spelling and mechanical errors
	. work cooperatively with an outside peer proofreader
	. isolate relevant details
	. evaluate, state, and apply their own judgments
Critical Thinking	. form a judgment or evaluation based on evidence at hand
	. maintain an overview
	. isolate relevant details
	. apply a given principle

Materials:

- Peer Critique sheet
- student work
- computer lab
- word processor

Materials:

Begin by telling the student:
You've just written your own answer to one of gaps in Etan Patz's case.* (* Note to teacher: Although this lesson is meant as a follow up to lesson 71, it can be used for application with any second draft writing lesson content). Now you hand it in to the teacher and wait to get it back with corrections.

Then you write it, proudly making sure to follow your teacher's directions to the letter. Ask the student: As a mature writer, to what extent have you successfully demonstrated your writing independence? Elicit from students: Minimally because although they've written the piece on their own, it is the teacher and not the students themselves who are making the corrections. Ask the students: How might you use the peer critique form and the word processor to review and revise your own work?

Development:

1. Direct the students to describe step-by-step how they would use the peer critique form in conjunction with the word processor to edit their own works. Detail their comments and/or add to them for the following notes on the chalkboard:

    1. Fill out the Peer Critique sheet.
    2. Locate and delete unnecessary words, correct misspellings, change errors in grammar or syntax.
    3. Use the character or string search to change spelling, incorrect references or unsuitable words throughout the work.
    4. Insert more vivid or more effective words and phrases.
    5. Shift or block move paragraphs or sentences for more effective presentations.

2. Remind the students of the correct procedure for handling disks into drive A and turn on the monitors and computer power, retrieve file First.dra. from lesson 72 as a review if necessary. Give students time to reread it as a model for their own self-critiques. Then have them add to this file or rename it.

3. Give the students 15 minutes to enter their own drafts and apply the Peer Critique sheet to their own works. Caution them to make full use of the computer's capacity (as per board notes under item 1) in filling out their own critique forms.

4. Once the initial interval of self-critiquing is over, give students a chance to switch word processor terminals and critique (proofread) a first draft already reviewed by its student writer.

5. Have the initial student writers return to their terminals. Then ask the student writers to check their guest proofreader's error list against their own. Ask that each student writer record how many more or different errors were found by the guest proofreader. Have the students comment on their own individual files about their own ability to catch their own errors. (These comments need not be shared aloud, but rather should be entered so that students can note their own ability to correct their work.)

6. Give the students the final ten minutes of the period to begin writing their own second drafts based on their own self-edits and critiques plus the assistance of their peer proofreaders.

7. After the time is up, instruct the students the save the new file or their original files for later use. (**Note to teacher: you may want to expand this lesson to cover two lab sessions)

Summary:

1. What is the first step in proofreading and critiquing your own work?
2. How can the word processor's special functions be of help to you?
3. Why might you ask a peer to proofread your work after you've done your initial check for mechanical and spelling errors?
4. In what ways would checking the work for errors yourself and perhaps using a peer to screen for errors you missed, demonstrate your independence as writer?
5. How might you use your first draft file and your second draft file saved on the word processor to evaluate the success of your own self-critiquing?
6. What types of errors in mechanics and spelling do you seem to make most often?
7. In what ways might you improve your future writing based on today's session?

Homework:

Complete your second draft. Compare and contrast it in writing to your first draft.

Enrichment:

Write a letter of advice or an endorsement (if you believe in it) of the peer critiquing format to a friend.
or
Write an essay explaining why you do not believe in peer critiquing.

TOPIC 75: Interior Monologue

Aim: In what ways might we use the interior monologue format to help us express the inner thoughts of a fictional character who is part machine and part human)

Performance Objectives: Students will be able to:

English Language Arts	. develop and express a point of view . critically read a given passage and observe an image . make inferences . create an interior monologue for a character . comprehend, develop, and apply a given concept
Critical Thinking	. work from visual imagery . draw reasonable conclusions based on data given . make inferences . use deductive and inductive reasoning . isolate relevant details

Materials:

- computer lab
- software: Picture Disk
- picture: Robot Cop

Motivation:

Ask how many of the students have ever seen read, or heard about bionic parts or the Bionic Man series. (Almost all the students will be familiar with this concept in its non-fictional or fictional form.)

Ask the students to explain what is meant by the term "bionic." Elicit from them: electro-mechanically functioning, non-organic parts of the body used to replace body parts when these parts fail or are destroyed and a donor cannot be found.

Next ask the students whether they feel more work should be done by scientists in this area and whether the technique should be even more generally applied than it is now. Give students a few moments to reflect on their feeling about this technique.

Development:

1. Write on the board the term: bionic parts. Ask students to write down their thoughts as they consider the notion of one of the body's living parts being replaced by an electronic one.

2. Once the students have taken time to record their own thoughts and emotions about this topic, give them a few minutes to share their feelings with the others. Write on the board some of the comments expressed and the students' names under their individual comments.

3. Next ask or explain to the students what the technical writing term is for the creative writing format which details a character's thoughts as they flow through that character's head.

   Elicit from them: Interior Monologue (alternative term: Stream of Consciousness). Tell the students that during today's session, they will create an interior monologue for a character who is in some way affected by the problem of bionic parts that they have discussed.

4. In order to help the students visualize this new character and by visualizing him put themselves into his mind, tell the students they will be observing a picture disk image. During this time they may jot down any reflections they have. Before the students observe the image give them the following background on the character:

   (This material may be photocopied and given to the students as a handout after they have observed the Robot Cop image or when they leave the class to use as reference for their homework)

   Robot Cop was formerly a police officer who was severely wounded on the job. He was so severely wounded and lost so many body parts that he was actually declared dead.

   However, a team of medical technicians and doctors mixed his surviving functioning human organs with a set of bionic parts to create a creature who had his past memory of human life as well as a highly specialized robot component designed to excel in the very job the originally human Robot Cop was severely wounded at.

   Now Robot Cop does the same job the human cop listed as dead once did.

5. Students should now insert the picture disk into the disk drive and observe the picture of Robot Cop. After 90 seconds tell students that they will have ten minutes to describe Robot Cop as precisely as they can and to raise any questions they may have about the connection between his past human existence and his new bionic participation as part of Robot Cop.

6. Have the students share their descriptions and questions about Robot Cop's present and previous existences. Then ask the students to observe the Robot Cop image once more, this time focusing in on the grid and the bubble part.

   Have the students focus in on the grid as a magic screen wherein the thoughts of the human parts, the "dead cop," are struggling to comprehend this new form they find themselves in. On this grid Robot Cop's thoughts are voiced as words printed out on a monitor. Tell the students that although the human component of Robot Cop is dead some of his living memory cells are, at this point in the picture, recalling bits of his past life. Tell the students that they can again review the picture with a focus on Robot Cop's thoughts as he tries to piece together these unsettling flashes of a past he cannot recall.

7. After the students have pieced these thoughts together, give them an additional 10 minutes to begin to work them into an interior monologue format.

8. When the students have had adequate time to develop their interior monologue formats, allow them to share some of their work. Ask them how the Robot Cop character might respond to their initial question about the wider application and benefits of bionic technology. Give the students a few minutes to add this new dimension into their monologues.

Summary:

1. What is meant by the concept of bionic parts?
2. In what ways has this new technique had an effect on medical research and in TV and films?

3. What were your initial reactions to this concept?
4. How does the Robot Cop fiction premise represent a logical extension of this concept?
5. What questions can be raised about the emotions and actions of a Robot Cop who has bits of human memory cells and human organs alive within him?
6. What thoughts would a Robot Cop have as these memory cells recall his human component's existence?
7. How might such a robot policeman feel about bionic technology?

Homework:

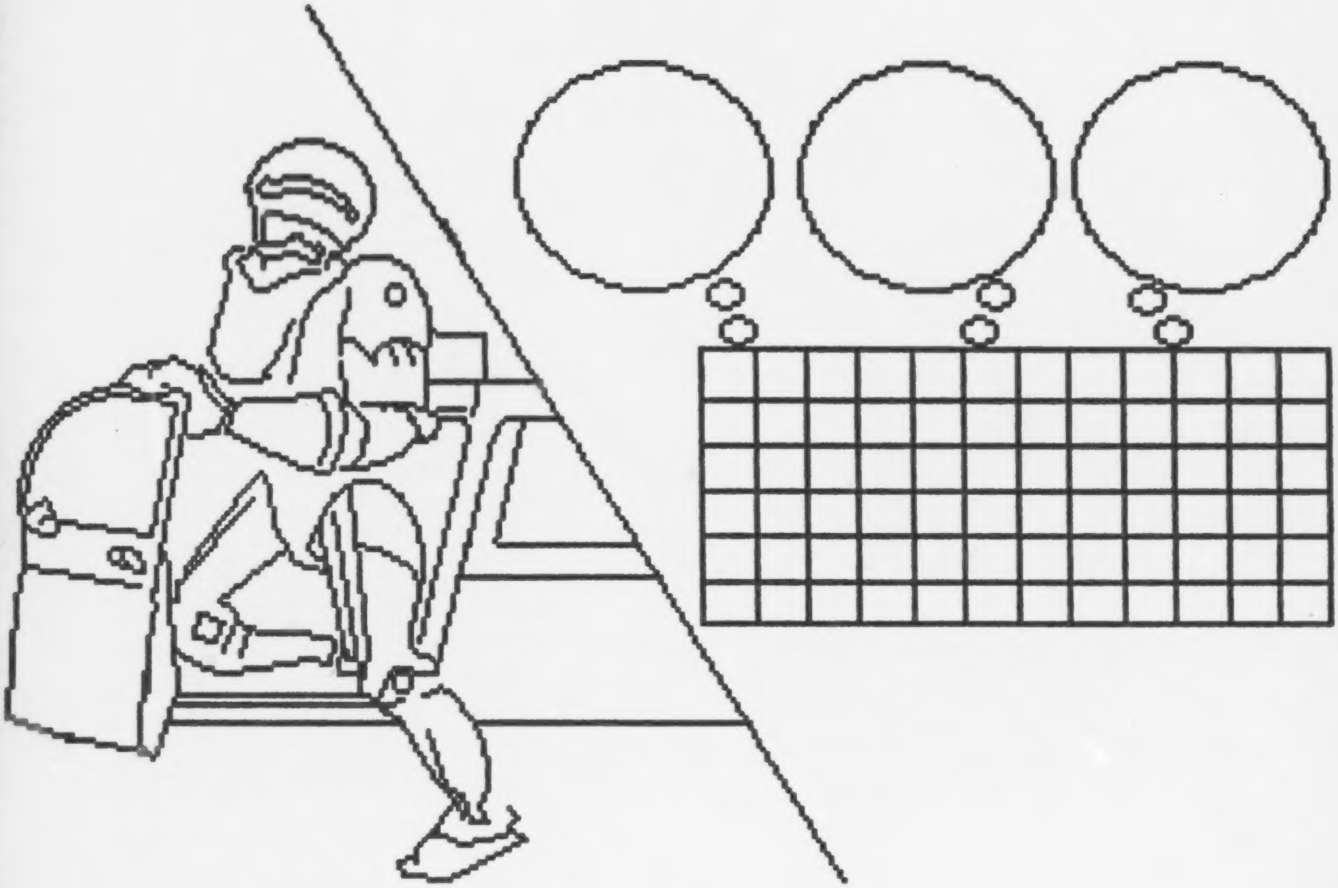
Create an interior monologue for the widow of the deceased cop who finds out that parts of her husband are alive within the Robot Cop.

or

Robot Cop meets the deceased cop's son and vaguely remembers him. Create an interior monologue of his thoughts.

Enrichment:

Create an interior monologue for a famous TV, book, or film monster. Among your potential choices: Frankenstein, Godzilla, King Kong, Loch Ness ... Detail your monster's thoughts as others talk about him/her.



TOPIC 76: Descriptive Writing

Aim: In what ways can we take notes from a given picture which will supply us with details for descriptive writing?

How might we read a picture without words for descriptive details?

Performance Objectives: Students will be able to:

English Language Arts
- take notes
- isolate and categorize relevant details
- interpret pictorial information
- formulate in speech and in writing reasonable connections between objects and persons in a picture
- organize notes into a detailed paragraph
- create a plausible narrative which will explicate a picture

Critical Thinking
- use visual imagery
- observe, categorize, prioritize, compare, and contrast
- visual data
- draw reasonable conclusions based on data given
- make inferences
- use deductive and inductive reasoning based on information given
- explore the consequences of alternative explanations to a given problem construct

Materials:

- computer lab
- software: Picture Disk
- pictures: Terminal, Room, Ants, Ad, Class, Al's Toys, Pizza Shop

Motivation:

Ask the students how they interpret or understand the illustration in a book. (Perhaps an example of a particularly vivid illustration could be shown.)

Elicit from the students that by reading the text they deduce the narrative artist's theme, etc. Ask the students what guidelines they would use in trying to understand the design and tale behind an illustration which they see before reading the text or an illustration in a book which is textless. (Teacher may wish to show a children's textless book.)

Allow students a few moments to discuss the potential strategies for "understanding the illustration" minus the text.

Development:

1. Have the students articulate the strategies they would use. List these on the chalkboard under:
   PICTURE READING STRATEGIES
   Among those elicited from the students or suggested by you be should be:
      Placement of Object/Persons
      Relation of Objects One to Another
      Description of Right and Left/Bottom/Top Portions of a Pictures
      Selection of and Discussion of Unexpected Placements or Connections
      Counting/Comparison Similar Objects
      Questions About Composition of Elements

2. Have them insert the picture disk into the disk drive, and turn on monitors and computer power. Ask that they head their papers "Picture Reading." Tell the students they will have a few minutes to look through a series of picture images and to select one to read in detail. Suggest that they begin to take notes of the picture elements which use the PICTURE READING STRATEGIES listed on the board. After their initial viewing of a se-lected picture, challenge the students to put their notes about this picture together for a descriptive paragraph which combines some of the "reading" possibilities suggested by the board notes.

3. When the initial viewing of the picture is completed, have the students take time to organize the details of the scene and view the picture again. During their second viewing of their selected picture caution them to add more details to their initial notes.

4. Then have the students share their picture descriptions. Have one or two of these picture description put up on the board and commented upon by other students. The teacher may want to take this opportunity to give out a photocopy of the picture disk image for future reference or for homework.

5. Tell students that now that they have acquired "picture reading" skills they should use these skills to "read" through the other pictures on the disk. They should then go through the same set of procedures for observing and notetaking as detailed in step 2.

6. Have the descriptive paragraphs and reading shared in the same manner as step four.

7. Then ask the students which of the images was the most complex and most detailed. Require them to support their individual choices with references to the elements found using the picture reading strategies.

8. Instruct the students to remove picture disk from drive A and turn off the computer.

Summary:

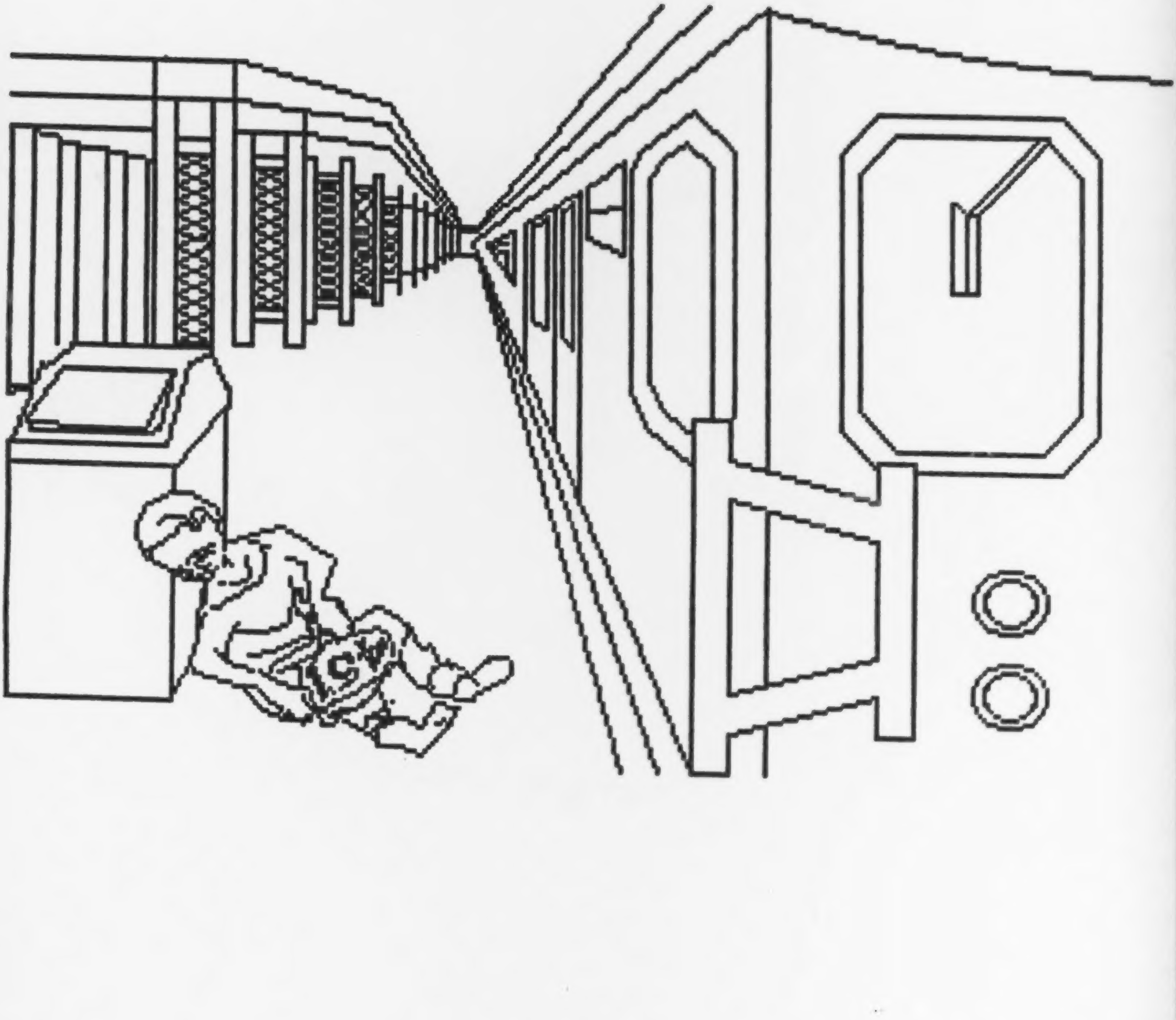
1. For what elements, objects, and messages can a picture be read?
2. What guidelines should be used in reading a picture?
3. How can notes for these guidelines be worked into a descriptive paragraph?
4. How might different pictures be compared and contrasted for details and complexity?
5. What types of writing are best for pictorial writing?

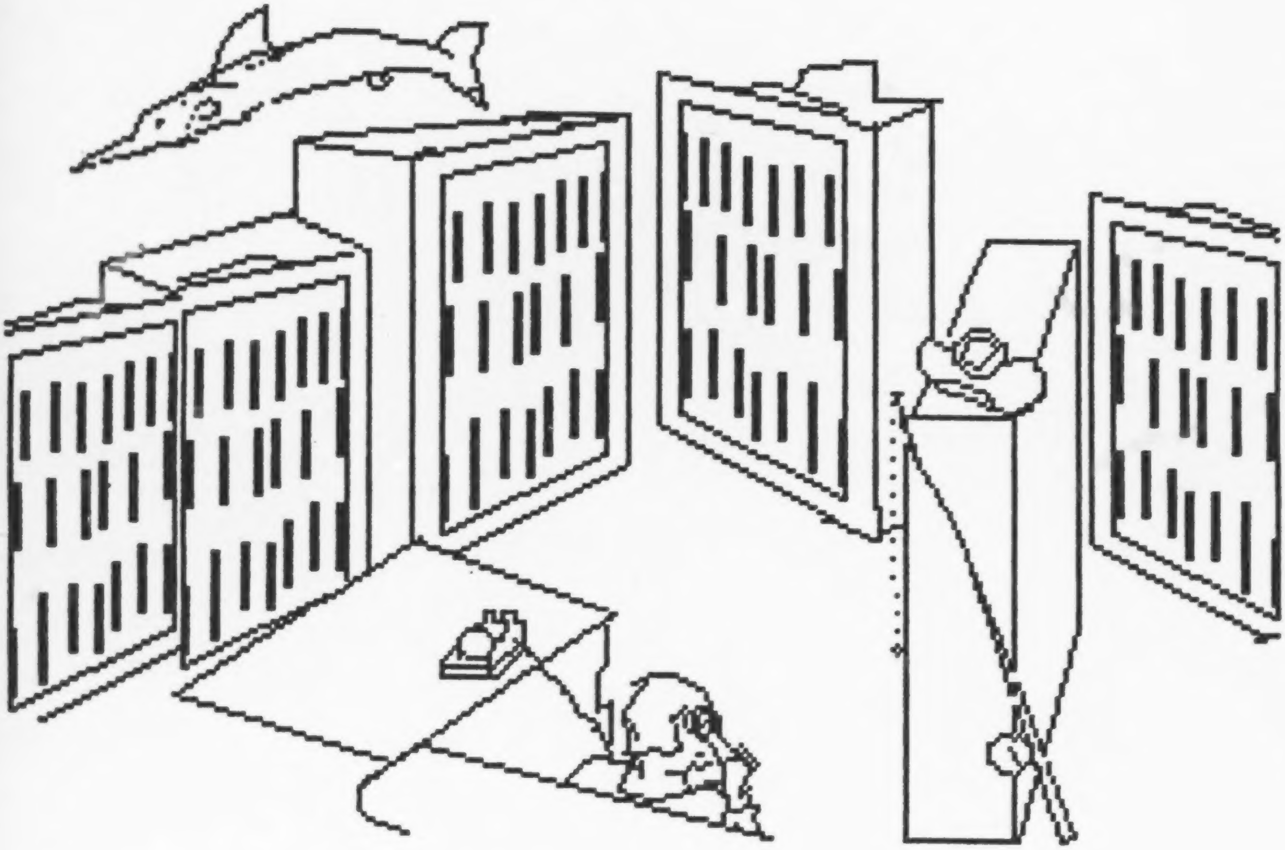
Homework:

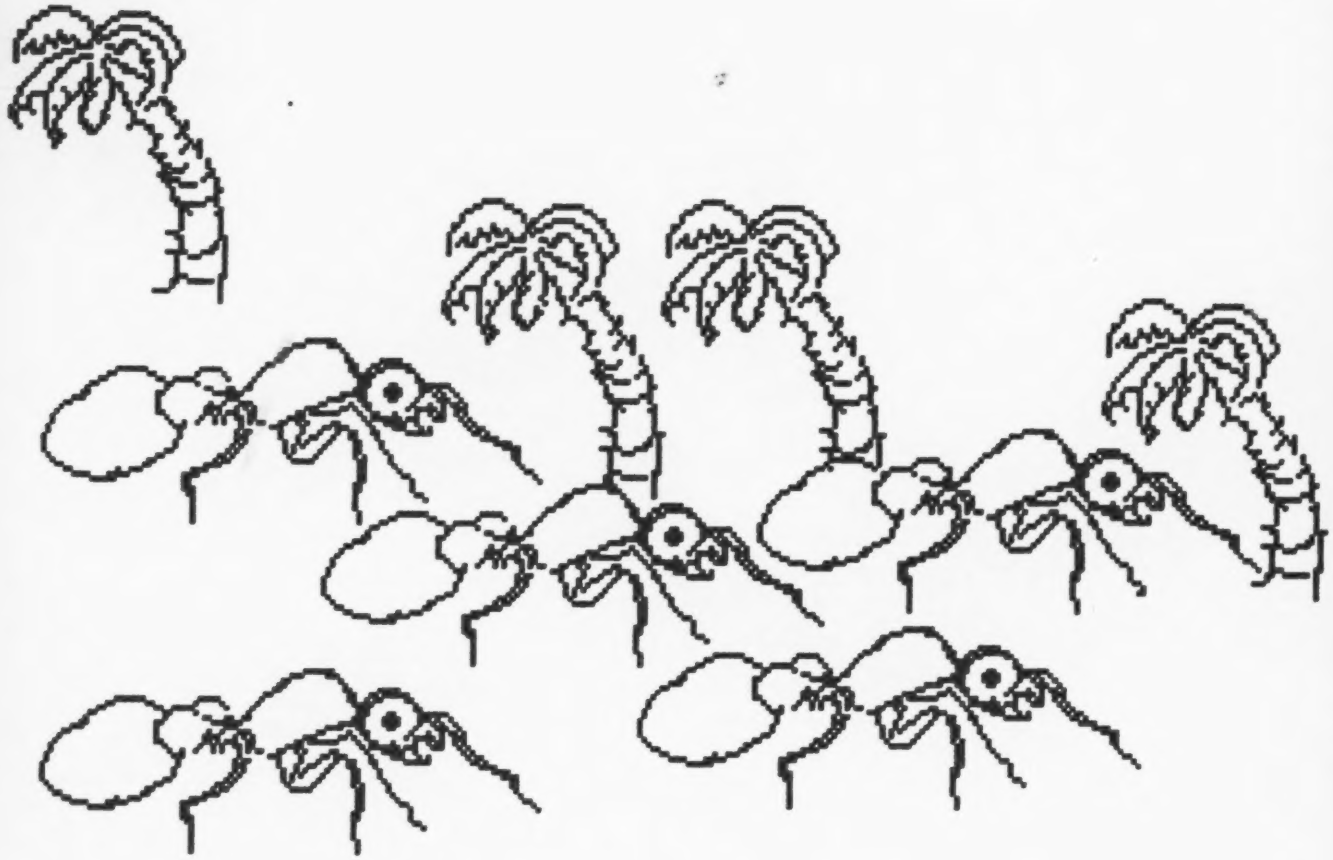
Use your notes to prepare three descriptive paragraphs on the images you have seen.

Enrichment:

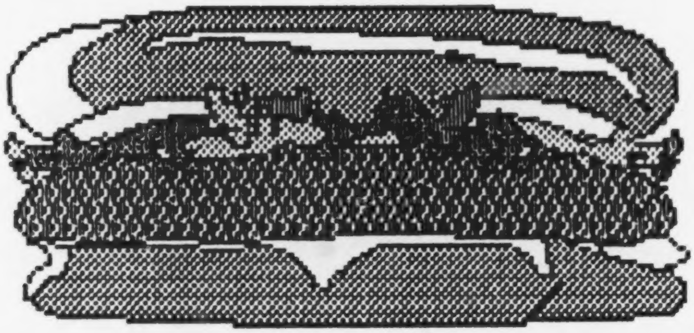
Cut out an interesting picture or photo.
Use the Picture Reading Skills suggested to write about it.







BIG BURGER



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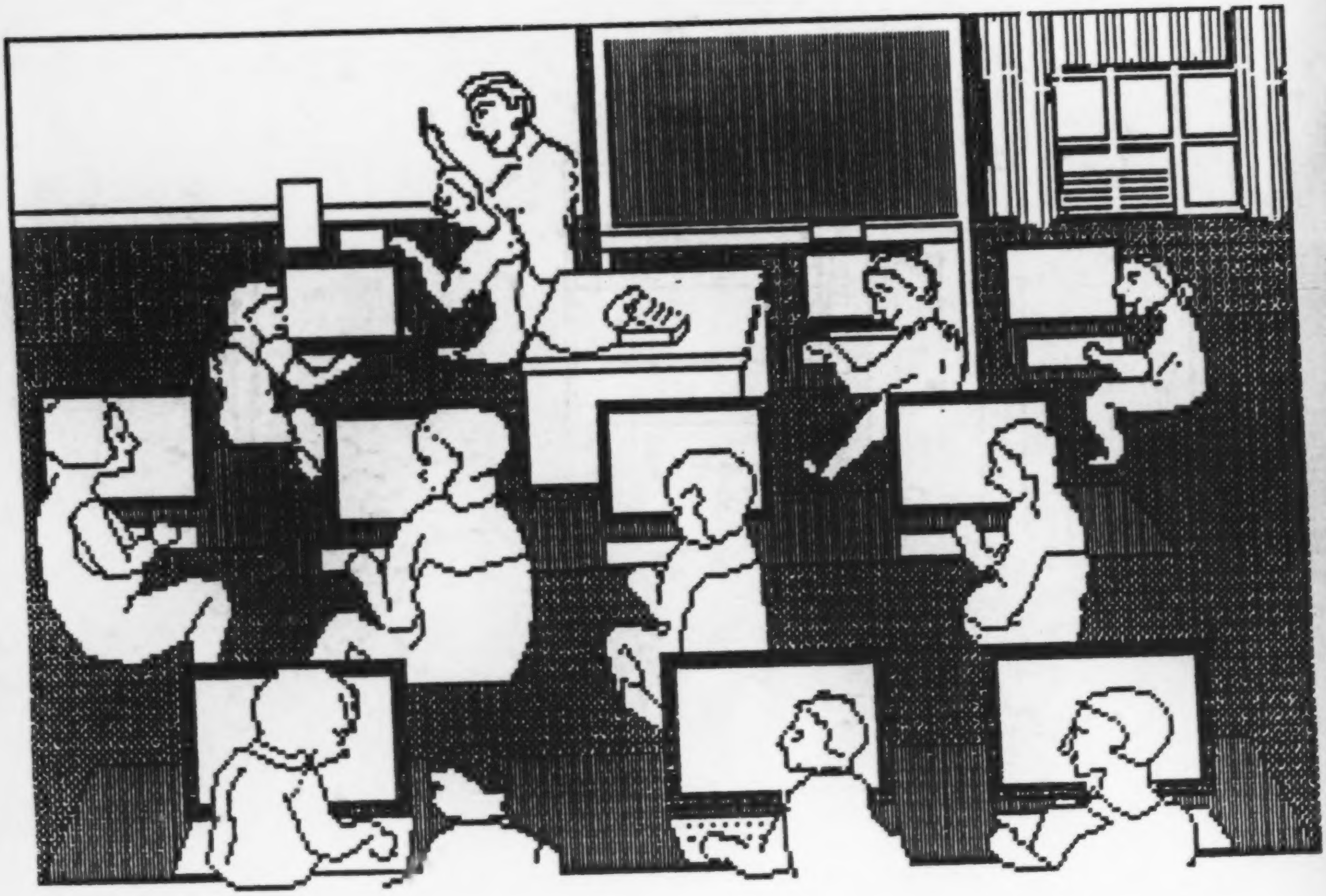

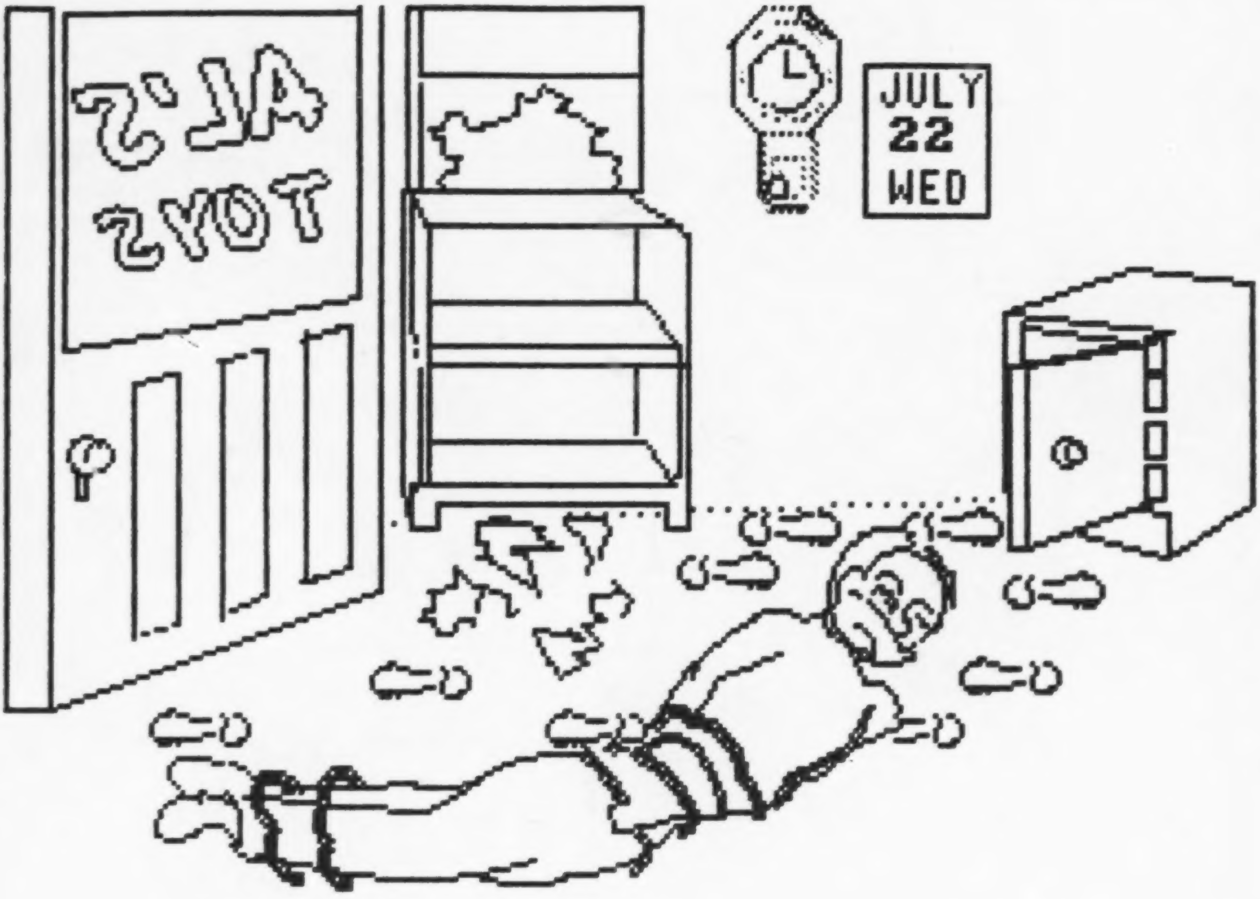
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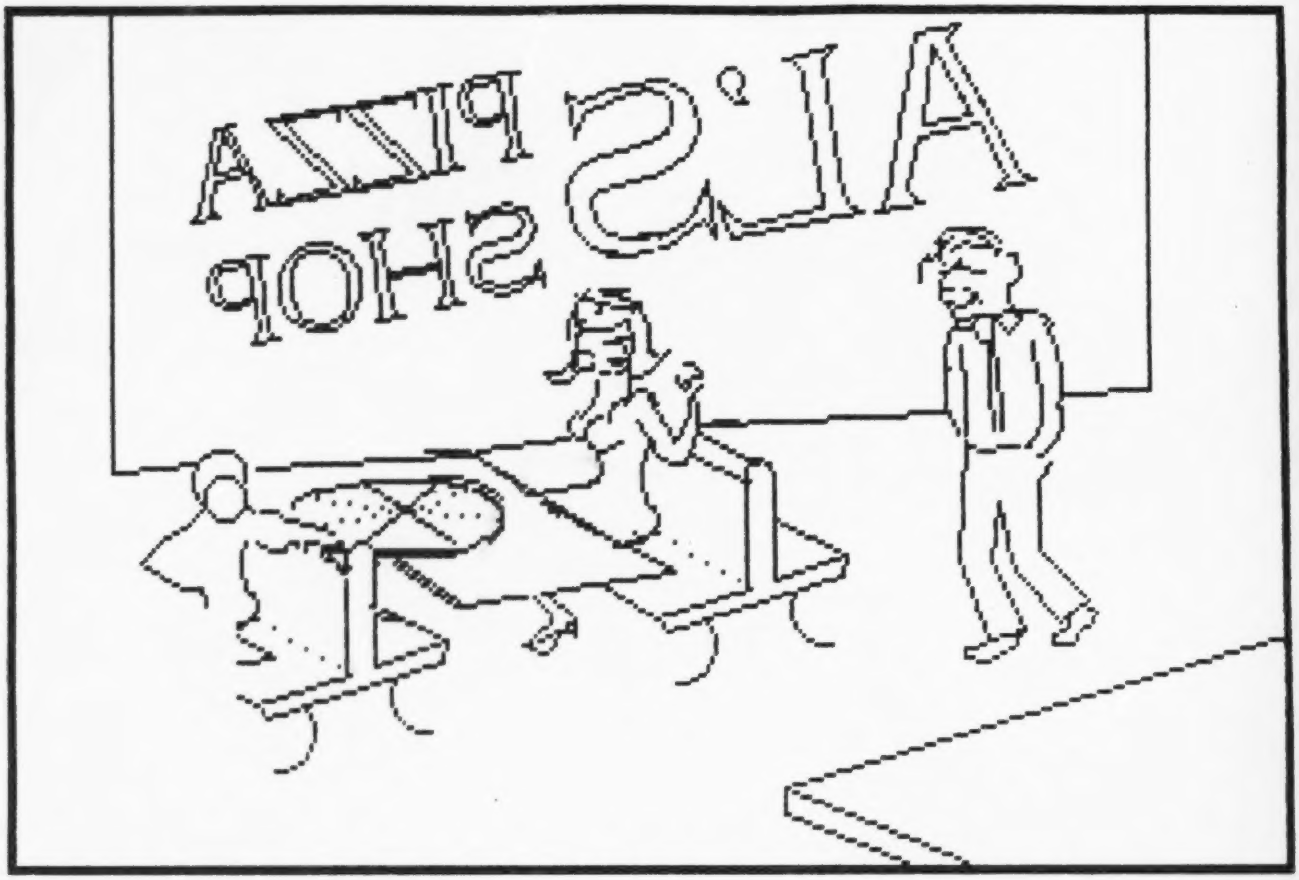
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SHOP

TOPIC 77: Interviewing Character Sketch

Aim: How can you use interviewing and surveying skills to develop a brief introductory statement about someone you've never really met before? What kinds of questions will help you nail down the basic facts which make a person a distinct personality (the "me myself")?

Performance Objectives: Students will be able to:

English Language Arts

- create a set of interview questions designed for a specific purpose
- interview a subject using a specific format
- take notes as the subject speaks
- edit and paraphrase the subject's comments
- use the notes taken to sum up findings in a short paragraph

Critical Thinking

- isolate relevant details
- collect data
- adopt different points of view
- develop alternative strategies
- explore the consequences of a specific approach
- formulate questions
- make inference

Materials:

- computer lab
- word processor
- Peer Interview sheet

Motivation:

Tell the students: You have just begun a new section in a new course with an unfamiliar teacher and unfamiliar classmates who are not in your homeroom. As you look at your fellow classmates, what details would you want to know about them to break the ice between you and make the course pass pleasanlty?

Tell the students that if they have trouble coming up with questions to ask others they should focus on what makes each of them very much his/her own person... the "me myself."

Challenge the students to come with two or three questions that will help them to know one another.

Development:

1. After the initial question-formation period, write on the board the heading: GETTING TO KNOW YOU -- THE "ME MYSELF". Then ask the students to share the questions they generated up on the board. Challenge the students to classify or categorize the questions they have developed. Among the board categories of question the students may have come up with there should be (list on the chalkboard):

    FAMILY (siblings, parents, grandparents, favorites)
    SCHOOLS (favorite/hated subject,activity)
    INTERESTS (in and out of school)
    LIKES AND DISLIKES (foods, clothes, stars, value)

2. Divide the students into groups of twos at each terminal. Explain that each pair will interview each other and use the word processor as a note-taker, transcriber, and editing tool.

3. Have students turn on computers and open a new file called know.you. Have the pairs of students confer together and go through the questions which each has compiled separately, plus review the board categories listed on the chalkboard to formulate other questions. Finally direct the student pairs to select 7-8 questions which they would want to ask one another and enter these questions into the word processor.

4. After the students have selected the questions, ask them how they will make use of the word processor to collect the interview data. Elicit: type in important quotes directly. Ask the students what must happen before they are ready to sum up their findings about one another. Elicit that they will have have to scroll back and use the move text functions plus the cursor to reread their notes. They will then have to organize these notes into paragraph form. Finally the student interviewer will have to write a summary of his/her notes from the interview.

5. Before the students begin their paired interviews, ask each member of the pair to enter his/her reaction to this activity into the word processor. Give the students 10-15 minutes to interview one another. During this time the teacher should circulate among the students to assist them with any problems.

6. Students can then put together an introductory paragraph about their partner. If they wish, they may include comments on their partners' reactions to middle school and the differences between it and elementary school.

7. At the end of the paragraph introduction organization period, instruct students to save file for future use and turn off the machines.

Summary:

1. Share with the class a few peer written introductions.
2. Which questions provided the most information about the special qualities of your peer partner? Why?
3. Which questions did not elicit that much information? Why not?
4. What kind of wording gets a subject to talk?
5. How might you use today's interview to write a short description of your partner?
6. In what ways did your initial reaction to this task change as a result of the interview?

Homework:

Using your notes, prepare a short description or thumbnail portrait of your partner. Leave out his/her name so your reader must guess at the identity.

Enrichment:

Watch a TV interview. Copy down and analyze the questions developed for information provided and wording.

Make a list of ten best questions asked.

APPENDIX A — The Apple Picture Disks

The following is a list of pictures contained on the Apple Picture Disks and the topics with which they are used.

Disk 1	Picture	Topic
A	Terminal	19,76
B	Room	19,76
C	Blind	4
D	Pre Cindy	19
E	Porch	19
F	Hunt	19
G	Lord	19
H	Ants	4, 76
I	Canoe	19
J	Robot Cop	75
K	Ad	76
L	Class	6,76

Disk 2	Picture	Topic
A	Burning	19
B	Al's Toys	4, 76
C	Illustrated	19
D	Hotel	4
E	Cinderella	19
F	Custer	4, 6
G	Steve Park	6
H	Window	4
J	Lily	1
K	Kid Park	6
L	Lilies	1
M	Huck	19
N	Red Pony	19
O	Voting	4
P	Pizza Shop	4, 76

How to Load a Picture Disk

First load the PRO DOS disk. At the menu, select B (Applesoft Basic). Remove PRODOS and insert the Picture Disk. Type: RUN LOADER and press RETURN. This will bring up the Critical Thinking Picture Menu.

Select a picture by pressing the letter of your choice. To return to the menu, press the space bar.

APPENDIX B — The MS DOS Picture Disks

The following is a list of pictures contained on the MS DOS Picture Disks and the topics with which they are used.

Disk 1	Picture	Topic
A	Porch	19
B	Canoe	19
C	Pre Cindy	19
D	Lord	19
E	Hunt	19
F	Ants	4, 76
G	Blind	4
H	Room	19,76
I	Robot Cop	75
J	Ad	76
K	Terminal	19,76

Disk 2	Picture	Topic
A	Illustrated	19
B	Al's Toys	4, 76
C	Pizza Shop	4, 76
D	Cirella	19
E	Steve Park	6
F	Red Pony	19
G	Huck	19
H	Hotel	4
I	Lily	1
J	Custer	4, 6
K	Burning	19
L	Window	4
M	Lilies	1
N	Kid Park	6
O	Voting	4
P	Class	6,76

How to Load a Picture Disk

Insert DOS and load BASICA. Take out DOS and insert the Picture Disk. Type: RUN"LO and press ENTER to get to the Critical Thinking Picture Menu.

Select a picture by pressing the letter of your choice. To return to the menu, press the space bar.

APPENDIX C — A Glossary of Selected Critical Thinking Terms

ADOPT A DIFFERENT POINT OF VIEW - Examine a problem or premise from another perspective or observer/participant's view; in problem solving explore all reasonable interpretations of a problem being studied

ALTERNATIVE APPROACH - A different solution or process to solve a problem or explore a given premise.

ANALOGY - a relationship between two initially dissimilar items in problem solving an analogy can help the problem solver look for problems or situations in some way similar to the one being explored. Once the problem solver draws an analogy between two problems he can apply the methods and insights used to solve one problem is solving the other analogous problem.

APPROACH - A way or style of learning and also a strategy for dealing with a particular problem or premise.

BRAINSTORM - For any given question or problem develop as many viable or possible answers as the evidence or givens generate.

CATEGORIZE - Put a series or list of items or descriptive details into various categories determined by analyzing the similarities shared and differences noted.

CLASSIFY - Given set categories and definitions of requirements for inclusion in set categories, place various items or details in the appropriate category.

CONCRETIZE - Discuss or explore an abstract idea or term by using concrete examples or pictures/images

CONFIRM - Check or verify through reference to data or by trial and error of a given statement/hypothesis/approach.

CRITIQUE - Evaluate by listing and exploring both the positive and negative aspects of a given item/writing/statement

DEDUCE/USE DEDUCTIVE REASONING - From a given body of evidence (data, reports, file, text, discussion) extract or develop a conclusion which is reasonable, given that particular evidence, and can be supported with reference to that evidence.

DILEMMA - A problem which on initial examination has at least two if not more directions/potential approaches.

EXPLICATE - Explain in some detail a given concept or idea.

EXPLORE THE CONSEQUENCES OF AN APPROACH - Try out a given approach or solution to a problem or premise and then review it; evolve a judgment as to whether this approach or solution is worthwhile or applicable or viable as a possible direction/solution to the original premise

FACILITATE - Teacher helps and partially suggests/leads the student to the appropriate response or behavior, but does not give the appropriate response or behavior without the efforts and involvement of the students in the learning process.

FORMULATE QUESTIONS/GENERATE QUESTIONS - Given a specific topic, premise or statement-students make up a series of potential questions or issues which could be raised about that topic

FORMULATE A JUDGMENT - Given a dilemma or a body or evidence and a suggested/stated conclusion/position, students formulate their own decision/statements which can be reasonably derived from the dilemmas or evidence available - a reasoned judgment that can be supported with reference to the text of the dilemma or evidence.

GAPS - Unanswered questions or missing details in any given statement/story/newspaper article/narrative. These omissions may be deliberate or may be formulated by considering different perspectives or points of view not under immediate consideration.

All gaps should be formulated as a series of questions raised. In a newspaper/non-fiction narrative gaps would include; questions about other participants, details not stated, implications of events described, and audience/public reactions to the event.

In fiction stories gaps would include: sequel and prequel ideas minor character backgrounds and responses, off plot events different viewpoints, major characters' backgrounds and futures, missing but implied characters or events.

GENERALIZE - Analyze data or information to evolve a general statement which details similar patterns, ideas, or principles that underlie and unite the diverse information or data.

IDENTIFY AND FORMULATE PROBLEMS - State in writing and in speech the goals and objectives of a given problem clearly

INDUCTIVE REASONING/MAKE INFERENCES - From careful reading of a text and/or examination of a given body of evidence, develop conclusions or judgments which can be supported with specific reference to the text or evidence. These judgments would follow reasonably from the information given.

IMAGERY - Pictures or visual representations

ISOLATE RELEVANT DETAILS - The ability to extract those bits of information which are relevant to the problem's or premise's defined objectives or goals.

MAINTAIN AN OVERVIEW - In the process of solving a given problem, remain aware of the overall objectives and goals of the problem as well as the potential benefits/detriments a given solution would have on the context of the problem. Basically don't propose throwing out the baby with the bath water!

PARAPHRASE - Restate a given problem in other words

PATTERNS - Look for patterns - Given a set of items or descriptive details, search for and isolate an element or relationship that extends itself or repeats in a particular way. Once a pattern is isolated, the student may be challenged to consider why that pattern is there.

PRIORITIZE GOALS - Given a set of objectives or alternative approaches to a given problem situation, the student should decide on the basis of some overriding emotional or cognitive goals, the order in which he would try out the various alternative approaches available. The student should be able not only to prioritize his/her goals but also to explicate the concepts behind that particular sequence of priorities.

RANK ORDER - the actual listing of goal or option priorities; what the problem solver would do first, second, and third.

SEMIOTICS - The study of signs and codes implicit in any written text; deals with messages/connotations/signals sent out by the use of particular words and placement of words in any given text passage. The reader's perception of what he/she reads is shaped by both the author's text and the reader's response to it.

SERIATE - Put items/bits of information in serial order

SEQUENCE - Put events/items into a logical chronological order.

SIMULATION - Act out problem. Use results developed to help explore the consequences of a given approach to problem solving.

SOURCES - Persons or texts which provide information relevant to a particular investigation.

STRATEGIES - A series of approaches or techniques/simulation which may/may not help the learner achieve the objectives of the problem.

TRAIL AND ERROR - The learner evolves a hypothesis or potential strategy/ solution for a problem. The solution is tried out. The results of using it are compared/and evaluated with reference to the goals of the problem. If all the goals are not most efficiently achieved, the error is accounted for and a new hypothesis tried.

VISUALIZATION IMAGERY - The use of pictures as a starting-off point for a premise or problem to be discussed or explored experientially and logically

WORK BACKWARD - Begin with the goal/solution and determine by use of deductive reasoning what conditions or problems evoked this solution.

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5. The use of illegally duplicated software, however obtained, is prohibited in all Board of Education facilities.
6. Simultaneous use of original software and/or its back-up is not permitted without the written permission of the publisher.

The copyright of the enclosed diskettes, however, belongs exclusively to the New York City Board of Education. Any New York City public school employee may make an unlimited number of copies of these diskettes for use in the New York City public schools, either in day or evening sessions, without obtaining further permission. For your convenience, and to enhance the educational value of these programs, it is strongly advised that you make at least one copy of each diskette for each computer in your computer lab to allow all of your students to work on the same program simultaneously.

The New York City Board of Education has computer diskettes under contract at this time. If you wish to purchase additional diskettes, they are available under the Board of Education contract # P-3086, item # 11-99-6000.00.3 from:

Athana Incorporated
Suite 106
2730 Monterey Street
Torance, California 90503

Copying Public Domain Diskettes for MS DOS Computers

Diskcopy with One Disk Drive

To make a copy of a software diskette on an IBM PC, PCjr, or IBM compatible computer with a single disk drive, follow these steps:

1. Before you start, be sure that the diskette you wish to copy is write-protected. Write protecting a diskette will prevent you from accidentally erasing or overwriting any of its programs or files. You can write-protect a diskette by placing a small piece of tape over the write-protect notch on its left side.

2. Insert the IBM DOS diskette into the disk drive, turn the computer and the monitor on, wait for the DOS to boot up, then enter the date and time. The last line on the screen will be A>.

3. Type Diskcopy, then press ENTER. The screen will display the message,

   ```
   Insert SOURCE Diskette in Drive A :
   Press any key when ready . . .
   ```

   The SOURCE diskette is the diskette you want to copy. Remove the DOS diskette from the disk drive and insert the Source diskette. Press ENTER.

4. The screen will display a Copying . . . message, then the following instructions:

   ```
   Insert TARGET Diskette in Drive A :
   Press any key when ready . . .
   ```

   The TARGET diskette is the diskette you want to copy to. Remove the source diskette from the disk drive and insert the Target diskette.

   (NOTE: It is not necessary to format a new diskette before using it as the target diskette. Diskcopy will format automatically before copying.)

   Press ENTER.

5. If your target diskette has not been formatted before, the screen will display a Formatting . . . message before it copies. After it has formatted and copied, it will repeat the message it gave you in step 4:

   ```
   Insert SOURCE Diskette in Drive A :
   Press any key when ready . . .
   ```

   Remove the target diskette from the disk drive and insert the source diskette again. Press ENTER.

6. After another Copying . . . message, the screen will repeat the message from step 5:

   ```
   Insert TARGET Diskette in Drive A :
   Press any key when ready . . .
   ```

Again, remove the source diskette from the disk drive and insert the target diskette. Press ENTER.

7. This is the last stage of the procedure. When the screen displays the message

```
Copy another diskette (Y/N)?
```

the procedure is over; the target diskette has been made into a duplicate of the source diskette.

8. If you want to make another copy of the source diskette, type in Y. The screen will repeat the message

```
Insert SOURCE Diskette in Drive A :
Press any key when ready . . .
```

You can repeat this procedure as many times as necessary and make as many copies of your original diskettes as you need for use in the New York City public schools. When you no longer wish to make additional copies, press N and remove the source diskette from drive A.

Diskcopy with Two Disk Drives

Copying on an IBM PC or IBM-compatible computer with two disk drives is an even easier procedure, because it doesn't require alternately removing and inserting the source and target diskettes. Follow the directions for steps 1 and 2 for a computer with one disk drive, then type in Diskcopy A: B: at step 3 and press ENTER. The screen will display this message:

```
Insert SOURCE Diskette in Drive A :
Insert TARGET Diskette in Drive B :
Press any key when ready . . .
```

Remove the DOS diskette, insert the source and target diskettes into the proper disk drives and press any key on the typewriter keyboard. The screen will display a Copying . . . message while it copies the source diskette and a formatting . . . message if the target diskette hasn't already been formatted. When the screen displays the message

```
Copy another diskette (Y/N)?
```

the procedure is over; the target diskette has been made into a duplicate of the source diskette. If you want to make another copy of the source diskette, type in Y and repeat the procedure.

Copying Public Domain Diskettes for the Apple II

To make a copy of your software diskette, follow these steps:

1. Before proceeding, be sure that the diskette you wish to copy is write protected. Write protecting your diskette will prevent you from accidentally erasing or overwriting any of its programs or files during this or any other use of the diskette. You can write protect a diskette by placing a small piece of tape over the write protect notch on the diskette's left side.

2. Insert the DOS 3.3 System Master diskette into drive 1 and turn the computer and the monitor on. When the Applesoft prompt and cursor appear appear type in RUNCOPYA and press RETURN.

3. The screen will display the message

```
APPLE DISKETTE DUPLICATION PROGRAM
ORIGINAL SLOT:    DEFAULT = 6
```

   Press RETURN.

4. The screen will display

```
ORIGINAL SLOT: 6
         DRIVE:    DEFAULT = 1
```

   Again, press RETURN.

5. The screen will display

```
DRIVE: 1
```

   and add a new message:

```
DUPLICATE SLOT:  DEFAULT = 6
```

   Press RETURN.

6. The screen will display

```
DUPLICATE SLOT: 6
```

   and ask one last question:

```
DRIVE:    DEFAULT = 2
```

   If you are using an Apple II Plus or IIe with one disk drive, change the number 2 to 1 and press RETURN. If your machine has two disk drives, simply press RETURN. The screen will display

```
-- Press 'RETURN' key to Begin Copy --
```

7A. If you are using a computer with two disk drives, the screen will give you no further instructions. Remove the DOS 3.3 System Master diskette and insert the source diskette into drive 1. (The source diskette is the diskette you want to copy.) Insert the target diskette into drive 2.

(NOTE: It is not necessary to format a new diskette before using it as the target diskette. The Apple II Plus or IIe will format it automatically before copying onto it.)

Press RETURN. Reading and Writing messages will appear alternately as the computer reads the source diskette and writes onto the target diskette. If the target diskette has not been formatted before, the screen will also display Formatting.

7B. If you are using a computer with a single disk drive, press the RETURN key. You will have to alternately insert and remove both the source diskette and the target diskette during the copying procedure. The screen will tell you what to do at the proper times. Follow its instructions carefully. When you insert the target diskette for the first time, the screen will display the word Initializing while it proceeds.

When the screen displays the message

```
DO YOU WISH TO MAKE ANOTHER COPY?
```

the procedure is over; the target diskette has been made into a duplicate of the source diskette.

8. If you want to make another copy of the source diskette, type in Y and press RETURN. The screen will repeat the message

```
-- Press 'RETURN' key to Begin Copy --
```

You can repeat this procedure as many times as necessary and make as many copies of your original diskettes as you need for use in the New York City Public Schools. When you no longer wish to make additional copies, press N and remove the source diskette from drive A.

Caring for Your Diskettes

Your computer diskettes will provide years of dependable service if you and your students handle them properly by following a few simple procedures.

1. Never handle a diskette unnecessarily. When it is necessary to touch a diskette, hold it by the corner near the label, and touch as little of its surface as possible. Under no circumstances should you ever touch the interior magnetic recording surface, either through the center of the diskette or any other opening in the diskette cover.

2. Never bend or fold a diskette.

3. Whenever possible, write out the diskette label before affixing it to the diskette. If it is necessary to write on the label after it has been affixed to the diskette, always use a felt tipped pen or marker. Never write on the diskette with a pencil or ball point pen.

4. Never attach anything to a diskette with a paper clip of any kind.

5. When a diskette is not in use, always return it to its paper envelope. store it in a cool, safe place, away from direct sunlight, excessive heat, moisture, dust, and dirt of any kind.

6. Computer diskettes are magnetic, and any contact with other sources of magnetism can destroy the programs and files that are stored on them. Keep your diskettes away from magnets of any kind, no matter how harmless they seem to be. Magnetic desktop paper clip holders (a principal source of trouble because they aren't obvious), magnetic children's toys and so forth can damage your diskettes.

   In addition, many common electric and electronic appliances are sources of magnetism. Televisions, radios, electric lights, and even the screen of your computer monitor produce minute amounts of magnetism which can cause diskette damage. Store your diskettes away from these devices when they are not in use, and do not allow your diskettes to come into contact with them when you are using them.

7. Never attempt to clean a diskette with cloth or fluid.

8. Always write protect your important diskettes by covering the notch in the left side with tape. This will keep you from accidentally erasing or overwriting an existing program or file.

9. Finally, accidents that ruin or erase diskettes are bound to happen. Learn how to use the diskcopy and copy commands on your DOS, and, as a precaution, always make back-up copies of any diskettes you would find difficult or impossible to replace.

For More Help...

The Division of Computer Information Services maintains a Technical Assistance Center (TAC) in each of the five boroughs. These centers are equipped with a wide variety of computers, software, and, most important, experienced advisors to help you use the computers in your school more effectively and to answer any questions about computer education you may have. All New York City public school teachers are welcome to make use of TAC facilities, either by telephone or in person, at any time during the year. TACs are normally open from 9 A.M. to 5 P.M. during the school year and through all school vacations, including the summer, but daily hours can vary. Call first.

Bronx TAC
1000 Teller Avenue
Bronx, N.Y. 10456
(212) 588-0279

Brooklyn TAC
3000 Avenue X
Brooklyn, N.Y. 11235
(718) 769-2860

Manhattan TAC (N)
134 West 122 Street
New York, N.Y. 10027
(212) 662-0122

Manhattan TAC (S)
122 Amsterdam Ave. - Rm. 374
New York, N.Y. 10023
(212) 769-2710

Queens TAC
167-01 Gothic Drive
Jamaica, N.Y. 11432
(718) 658-0491

Staten Island TAC
1200 Manor Road
Staten Island, N.Y. 10314
(718) 494-5042